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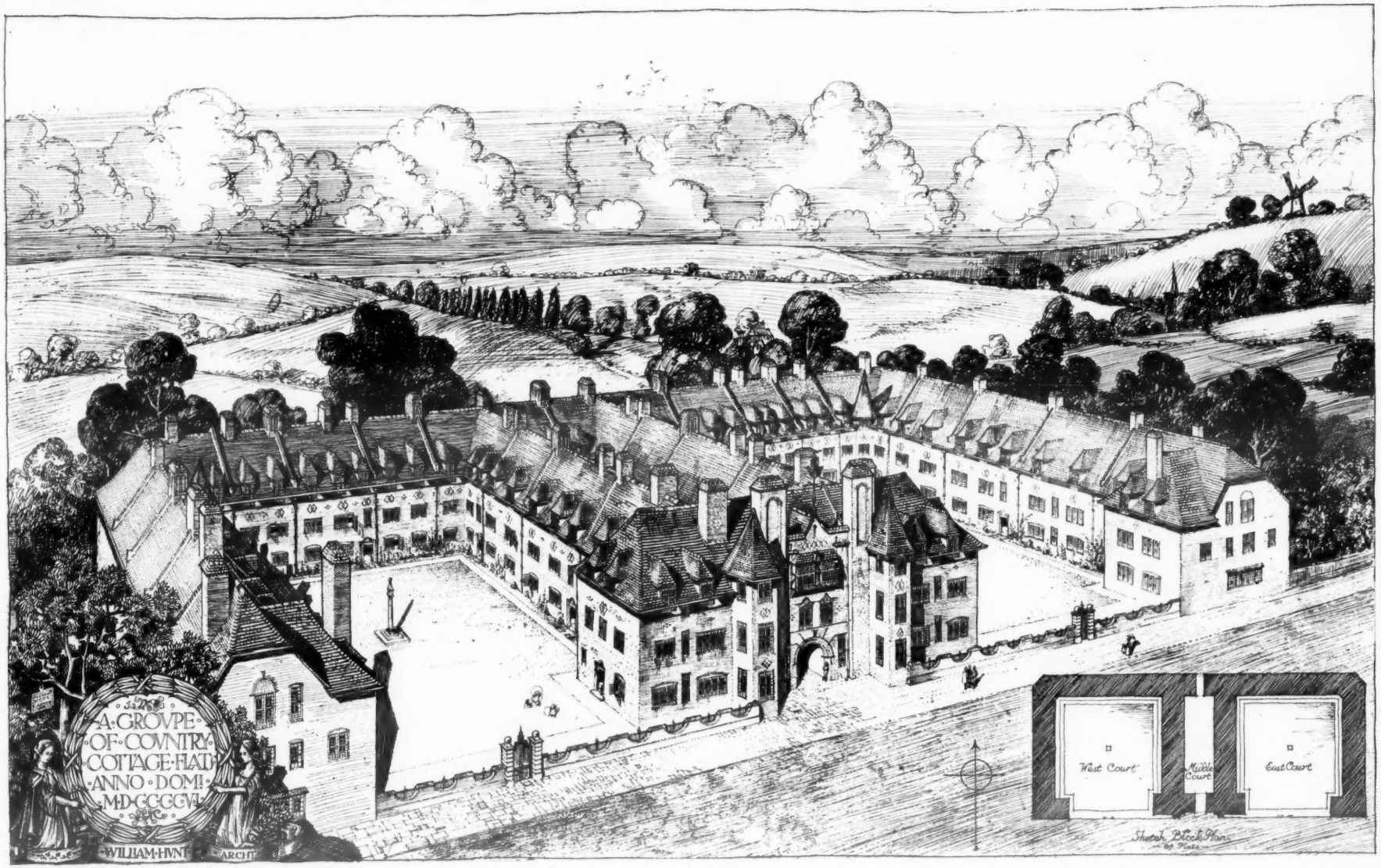
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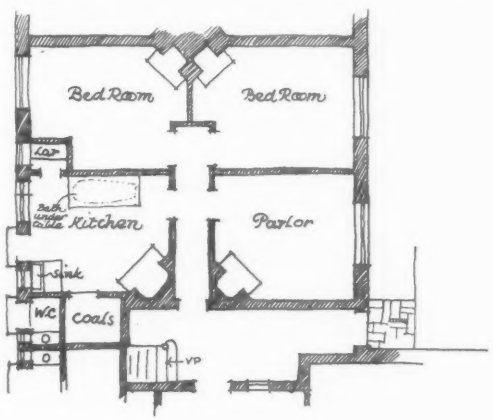
West Court
Middle Court
East Court
Sketch Block Plan
of Flats

Notes of the Month.

Cottage Flats in Surrey—The Trees in Kensington Gardens—Slipshod Criticism—The Bell Harry Tower, Canterbury—Criticism from the Man in the Street—A Long Loan —St. Alphage, London Wall—Report on American Architectural Education—Bons Mots at the Aston Webb Dinner in Washington—Competition Controversies.

THE cottage flats represent a proposed scheme to occupy a large piece of land in Surrey for a client whose idea is to develop it by providing the means of living cheaply in the country for the business man of London. In order to make a sufficient return in the rents (which would be very moderate) it was found necessary to construct the buildings of three floors in height, but being provided with large open courtyards, the maximum amount of light and air would be obtained for each flat, and all staircases and corridors would be through ventilated. A great benefit, it is hoped, would also arise by building in



Sketch Plan of Flats

this way, so that in exercising discretion as to the respectability of such tenants a colony would be formed where the benefits of a social life could be enjoyed, which is too often impossible in the average suburban district of London. The scheme so far is but in an embryonic stage. The site is situated in a most delightful district about three-quarters of an hour from town. The buildings are arranged so that the principal rooms overlooking the courtyards fronting the road will be facing due south. The materials proposed will be hand-made red bricks; the roofs covered with thick hand-made tiles; the wood casement frames painted white with iron casements; the doors painted peacock-green with wrought-iron hinges,&c. The internal work will be quite plain but good, all the woodwork being painted and walls distempered a pleasing tone throughout, and the staircases and landings will be constructed of fireproof material. Mr. William Hunt of London is the architect.

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THE agitation over the cutting and pruning of the trees in Kensington Gardens still continues. Numerous letters have appeared in *The Times* from residents in the neighbourhood of the gardens, contradicting the semi-official statement that the lopping is only being done to remove the unsound branches from the trees, and one of these protests has arrived from distant Italy. The writer in this case comments sarcastically on the many English admonitions to Italy for similar acts of vandalism. He says truly:—

"If trees are to be treated in this way because a branch or a tree falls in a gale of wind, not a tree will be left standing. Every one knows that trees fall from time to time, even if perfectly sound; indeed the sound tree often falls before the unsound, because, being heavier, it offers more resistance to the wind. There is not a park or a garden, public or private, in which trees have not fallen. It is astonishing that the householders of Kensington have seen the work going on from day to day and have not lifted up their voices. Italy is always told that she is destroying her 'assets' by diminishing the attractions which nature or art has given her; the 'assets' of Kensington were principally these once delightful gardens, and the value of house property there will undoubtedly fall when their beauty is wholly a thing of the past."

Some of the other correspondents also complain that an examination of many of the branches which have been felled shows that in the majority of cases perfectly sound timber has been cut off.

We can sympathise with the authorities in their desire to avoid fatal accidents such as the one that occurred last year, but these precautions may be carried altogether too far, and in the present case they appear to have exceeded the limits of necessity and wisdom.

IN our last issue we noted with regret the evident indifference of the community at large to the artistic value of their new public buildings. The general papers, with one or two notable exceptions, continue to regard the architect as the least important personage connected with a great building, and while devoting columns to a description of the place, and to details of its ceremonial opening, rarely find room to so much as mention the unfortunate designer's name. Moreover, such particulars rarely verge on the critical side, but take refuge in the much safer line of statistics.

Still, if the architect and his achievements are neglected by the educated layman, he rarely lacks critics among men of his own craft. The disadvantage of expert criticism, or, perhaps, we should say criticism from the inside, is its tendency to be narrow. It is so obsessed with dissecting the technique of a work that the broad appeal is safe to be overlooked. Let the technicalities be unassailable, and we have subtle disparagement—the antipathy of one school for the ideas and works of another. The appointment by the general press of technical critics to deal with the Arts, though sound in theory, is apt to be disappointing in result. And the result, in truth, is usually Greek to the readers. Architectural criticism has this further disability—that whether given anonymously or in the open, the writer is open to a charge of professional jealousy and spite; of endeavouring to damage a brother-architect's practice and (by inference) to enhance his own. That expert criticism must be honest, logical, and defensible is therefore a *sine qua non*.

Yet we find a critic in *The Times* castigating Mr. Mountford and the New Sessions House. His remarks lead us to suppose that he also is an architect. Doubtless there is much that may logically be urged against the New Sessions House: what building is not open to criticism? But observe the manner of *The Times* critic. He is not going to consider the plan of the building; he does not appear to have been even inside the place. This is foolish; but worse is to follow. If you please the building is unsymmetrical; is there any just cause or impediment why it should not be so? Then the position of the dome is meaningless. Well, if our sapient critic had observed the plan he would have noted that the building is divided into two parts—one occupied entirely by the four courts and their appurtenances: this is absolutely symmetrical, the entrance and dome being placed centrally in the principal elevation. The other part is taken up by rooms for the Lord Mayor and other officials who have ceremonial or other duties in connection with the Sessions House. This portion is distinguished on the elevation, though possibly not so much as it would have been if space had permitted.

It is no secret that the substitution of the Sessions House for the only architectural achievement of the Younger Dance is, in many eyes, the head and front of Mr. Mountford's offending. But this objection, being illogical and unjust, cannot well be advanced. Still, dislike hardly justifies a statement that the new building has enough windows for a Northumberland Avenue Hotel. The simile is neither true nor witty, and merely raises conjectures as to the condition of the writer when he viewed the building. Neither does the Sessions House in the least resemble the New War Office, to which it is compared, nor are these two buildings the results of competitions. The statement that the principal entrance is too small and Mr. Pomeroy's surmounting figures too large is, of course, a matter of opinion, which it is not profitable here to discuss, though this is criticism more of the nature we should expect to find in the columns of *The Thunderer*. But the criticism that commences by pluming itself on an utter disregard of so essential a feature of a building as the planning is neither clever nor amusing—it is merely silly.

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THE controversy over the central tower of Canterbury Cathedral still continues. Mr. Woodruff, Honorary Librarian to the Dean and Chapter of Canterbury, has given particulars to *The Times* of an extensive repairing which took place in 1790, which work was going on for seven or eight months, and he suggests that Mr. Caröe and other correspondents have overlooked the fact that the tower has been patched and repaired over and over again.

Mr. Woodruff also protests against the "Angel Steeple" being substituted for the old name of "Bell Harry" Tower. It is commonly supposed that the latter term was derived from King Henry VIII of infamous memory, and the attempt to change the name is ascribed to Archbishop Benson and others, who desired to remove such a hateful association. Mr. Woodruff further points out that there is no evidence that the present tower was ever popularly known by the name of the "Angel Steeple," or that it ever had any connection with King Henry VIII. He ascribes the origin to Prior Henry of Eastry, who gave certain bells to his church. One of them, smaller than the rest, was used for the purpose of summoning the Chapter. The present bell is supposed to be

its lineal descendant, and just as "Great Dunstan" in the south-west steeple recalls the memory of a great archbishop, so "Bell Harry" in the Central Tower may remind us of the greatest man who ruled the Benedictine house.

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OUR desire to hear the opinions of the "Man in the Street" on some of our new buildings has quickly been gratified, though we cannot claim that the response was made to the note in our last issue. It is our contemporary, *The Tribune*, which has elicited a still small voice from Hampstead by the publication of an illustration of the New Quadrant design, and some remarks made upon the same at a recent meeting of the Architectural Association.

Our critic is so correct in one or two particulars that we take leave to reproduce his criticism in full.

The illustration in to-day's *Tribune* of the "New Quadrant" and your reporter's remarks prompt me to ask whether modern street architecture is intended to please the general public or only a limited circle of experts. As a mere "man in the street" I find myself unable to join in the satisfaction of the experts. Repeated inspections of the new Central Criminal Court in Newgate Street (I do not know who the architect is, and I cannot therefore be suspected of personal animus) leave me with the conviction that originality in architecture in these days is to be deprecated, and that the more closely our architects adhere to the examples of antiquity the better it will be for the public. Who, among all the people passing along Newgate Street every day, could imagine that in the very centre of the smoke and dust of London it was desirable to adopt what I think is called "rusticated work," or, in other words, stones covered on their outer surface with artificial holes almost large enough for birds to nest in? Who could imagine that it was satisfactory to the ordinary mind to see rounded columns broken all the way from bottom to top by the insertion of square blocks? Who could be content to see a street doorway without even a doorstep to it, and looking as though it had sunk into the ground? From your illustration in to-day's *Tribune* it would appear that some of these features are to be reproduced in the proposed new Regent's Quadrant; and I think it is high time that the general public had a say in the matter, and protested against the disregard of common sense which is being shown in so much of our modern street architecture.

MAN IN THE STREET.

There seems to be some confusion between the two buildings which have occupied the writer's attention. Reference to the illustrations of the New Sessions House, in another part of this issue, will show that there are no block columns in the design excepting, perhaps, two small doorways on the Newgate Street front. The building certainly has a "rusticated base," though the vermiculated stonework would hardly afford a nesting place for birds; also there appear to be two or three steps at the doorways. The object, therefore, of these unkind remarks must be Mr. Norman Shaw. Still, we imagine that the fault most likely to be imputed by experts and architects of our much advanced school to both these buildings is that they too closely adhere to the examples of antiquity which "Man in the Street" advocates.

However, we asked for our layman critic, and now that he has arrived we must be kind to him. We hope that we shall hear more from him, and frequently too.

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THE Old Lady of Burlington House (to use a title of affectionate disrespect), or, more soberly, the Society of Antiquaries of London, held a meeting on January 31 which may fairly be considered historic. It took place in the great hall of the deanery of Westminster Abbey, and a paper was read by the Dean of Westminster and Mr. W. H. St. John Hope, jointly, on the funeral effigies of the Kings and Queens of England.

Many of these notable examples of wood sculpture remain at the abbey, and are known as "The Ragged Regiment," though they have long been withdrawn from public view. In early days the burial of monarchs was an unhurried process, and for obvious reasons (described by "Q" as the "ways of the blessed dead in summertime") the royal remains could not continue visible to their sorrowing lieges until the interment in the abbey. An effigy was therefore prepared, dressed in the coronation robes of the sovereign, and laid on the coffin.

Perhaps the most interesting feature of the meeting was an act of reparation. In 1805 the Society of Antiquaries borrowed from the Dean and Chapter a priceless MS., the Obituary Roll of Abbot Islip, to copy it for publication. On January 31 it was formally returned into the keeping of the Dean. The long loan might not have ended in that graceful act, had not the society by reproducing the roll again in 1906 in Vetusta Monumenta drawn attention to the (shall we say?) irregular ownership of the manuscript. In future doubtless the authorities of the abbey will be less generous in lending and inclined to call in their loans with less than a century's interval.

It is pleasant to record, however, that the return of the prodigal has been effected with mutual courtesies and not in the atmosphere of bitterness and litigation which enshrouded the famous Irish gold ornaments. The Society of Antiquaries has proved wiser than the trustees of the British Museum.

CONCERNING the Church of St. Alphage, London Wall, to which we alluded in our last issue, we now reproduce the following notes, by Mr. Philip Norman, on the history of the edifice and the interesting piece of mediæval work which still survives as part of the present structure. The nature of this old work can be noted by reference to the measured drawing p e-pared by Mr. Edwin Gunn.

"The Church of St. Alphage, London Wall, which, under the Union of Benefices Act, will shortly, I fear, be sentenced to destruction, has an interesting history, and contains mediæval work of very considerable value.

"The original church with that dedication, which stood nearly opposite on the north side of the street called London Wall, where a disused burial ground still remains nearly opposite to the present church, became ruinous in the reign of Henry VIII, and the parishioners asked leave to rebuild it. Instead they were allowed to make use of the chapel of the lately suppressed religious house of St. Mary the Virgin, which had been founded by William de Elsing in 1329 as a hospital "for the sustentation of one hundred blind men," and was shortly afterwards altered into a priory, but continued to be known until its surrender as Elsing 'Spital. The old church having been destroyed, part of the material was used in the repair of the chapel, the north aisle of which was pulled down, and what remained became the parish church of St. Alphage.

"This church escaped the Great Fire, but soon afterwards fell into a ruinous state, and the parishioners, who either could not or would not raise sufficient money to repair it, more than once unsuccessfully petitioned Parliament for help. In 1747 the steeple was so insecure that the bells could not be rung, and four of the six were sold, and by 1774 the church was closed, being in danger of falling. Shortly afterwards an offer from William Staines, stonemason (who became a knight and alderman), to rebuild it for £1,350 was accepted, the new church being opened in 1777.

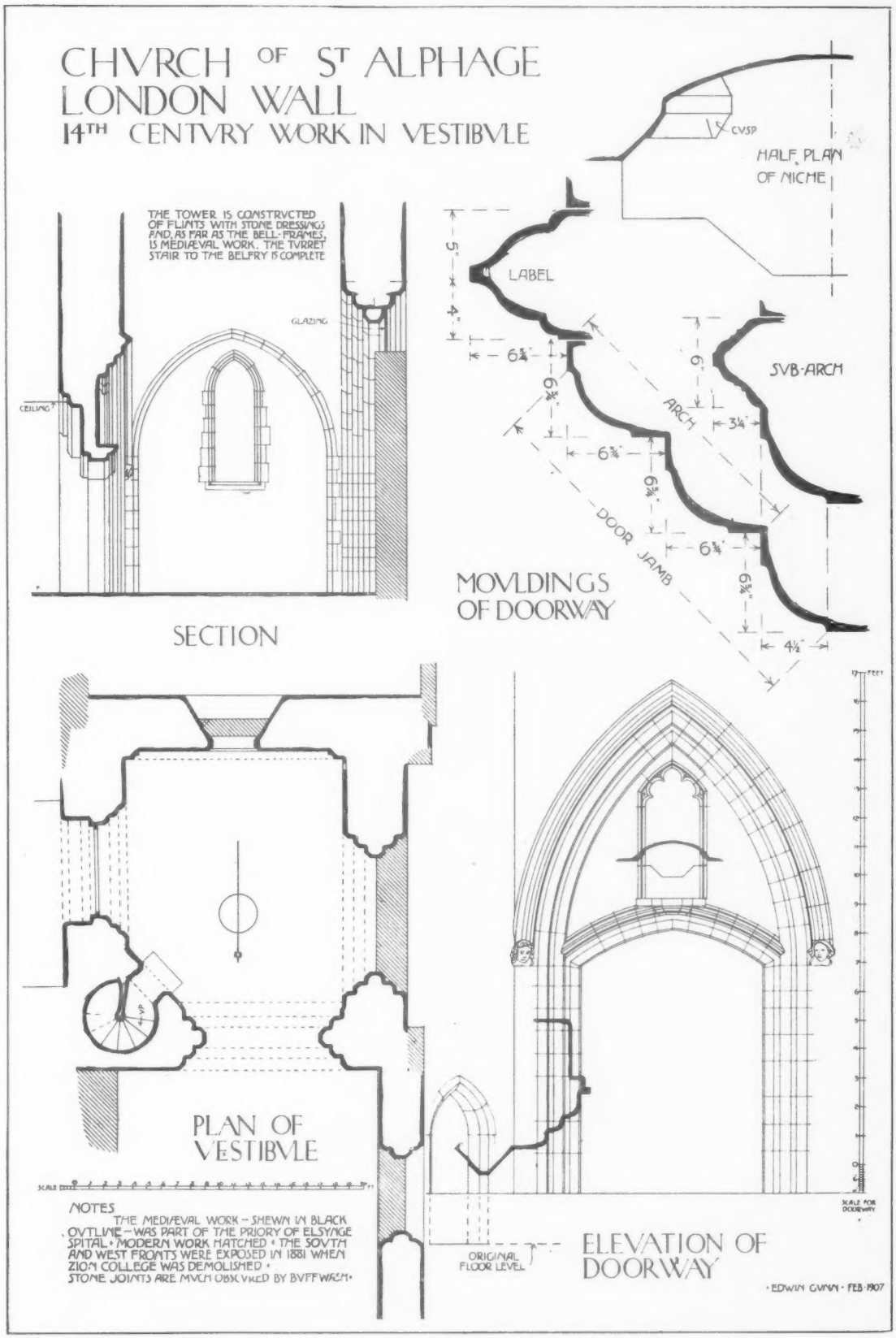
"The building thus erected has two fronts, one (the east end) in Aldermanbury, and that to the north faces London Wall. The site of the original north aisle is occupied by business premises. The body of the church, as might be expected, has small artistic merit, being a mere room with a little plaster decoration in the centre of the ceiling. Against the north wall is a handsome monument (saved from the previous structure) to Sir Thomas Hayward, twice Lord Mayor, who died in 1593. In a central niche is his effigy in armour, kneeling, while on either side is a kneeling figure of a wife, with the eight children that each had borne him, arranged in symmetrical fashion. It is a good specimen of Elizabethan work, restored in 1777, and again restored and poorly painted in 1881.

"The architectural value of St. Alphage, as it now stands, is derived from the fact that the lower portion of the tower at its west end was not demolished at the time of the rebuilding, and remains in excellent condition. It stands back a few feet, being approached through a l[illegible]y from the north front in London Wall, and itself forming a kind of vestibule. In each of its four sides is a large pointed arch. They belong to the "decorated" period, forming part perhaps of Elsing's original chapel. That to the north, through which one enters, and a similar one to the west both appear to have been originally open. The eastern one, through which one passes into the church, is described by Mr. W. Niven as "enclosing a segmental-headed doorway, with, in the tympanum, a cusp-headed niche." This arch has three orders of bold mouldings, and a hood-mould with sculptured heads. The accompanying architectural drawing will show the precise character of these examples of fourteenth-century architecture, the probable destruction of which is deeply to be deplored.

"At the north-east angle of the tower is a little circular turret staircase; its base is now considerably below the street level. In the year 1881, Sion College, which occupied the rest of the site of Elsing 'Spital, was destroyed, and the new Sion College was erected on the Victoria Embankment between 1881 and 1886, being opened in December of the latter year. The old site is now occupied by houses of business. The outside of the tower on the south and west has been altogether concealed by modern offices.

"St. Alphage, or more correctly St. Ælfeah, in whose honour this church was dedicated, was an Anglo-Saxon saint of noble family, and friend of St. Dunstan, an Archbishop of Canterbury, who was murdered by the Danes at Greenwich in the year 1012. In the burial-ground on the opposite side of the roadway, marking the site of the original church, an interesting fragment of the mediæval city wall still exists: the upper battlemented portion, rebuilt of brick when Sir Ralph Joceline was Mayor in 1476, being distinctly visible. Underground, no doubt, are the Roman foundations.

PHILIP NORMAN."


CHVRCH OF ST ALPHAGE
LONDON WALL
14TH CENTVRY WORK IN VESTIBVLE
THE TOWER IS CONSTRVCTED OF FLINTS WITH STONE DRESSINGS AND, AS FAR AS THE BELL-FRAMES, IS MEDIÆVAL WORK. THE TVRRET STAIR TO THE BELFRY IS COMPLETE
GLAZING
CEILING
SECTION
CVSP
HALF PLAN OF NICHE
LABEL
SVB-ARCH
ARCH
DOOR JAMB
MOVLDINGS OF DOORWAY
PLAN OF VESTIBVLE
NOTES
THE MEDIÆVAL WORK – SHEWN IN BLACK OVTLINE – WAS PART OF THE PRIORY OF ELSYNGE SPITAL. MODERN WORK HATCHED. THE SOVTH AND WEST FRONTS WERE EXPOSED IN 1881 WHEN ZION COLLEGE WAS DEMOLISHED. STONE JOINTS ARE MVCH OBSCVRED BY BVFF WASH.
ORIGINAL FLOOR LEVEL
ELEVATION OF DOORWAY
SCALE FOR DOORWAY
EDWIN GVNN · FEB 1907

WE give some extracts from the report of a committee of the American Institute of Architects presented at the Fortieth Annual Convention of the Institute held at Washington in the second week of January. Mr. Ralph Adams Cram was chairman of the committee, and Messrs. Carrere, Kendall, Sturgis, and Trowbridge were members. These gentlemen pursued their investigations independently, each submitting a tentative report to the chairman, and an examination of these reports showed an absolute unanimity of opinion in spirit and matter. This is interesting to record, as the committee was "made up of superficially diverse types." The collective report is of particular interest, for it is an indictment of the want of broad general culture, the lack of which is also lamentably apparent in this country.

In order to establish a basis of judgment, we fixed first of all upon the working definitions of architecture and of an architect.

Architecture we defined as a Fine Art with three aspects: as a manifestation of pure beauty, as an enduring and trustworthy language that voices the existing best in civilization, and as an exact science through its structural relationships.

An architect we defined as one ranking in the class of men of culture, learning and refinement, differentiated from the others of his class solely by his function as a creator of pure beauty, as an exponent through material forms of the best secular, intellectual and religious civilization of his time, and as an organizer and director of manifold and varied industries and activities.

From these assumptions, it follows necessarily that the object of architectural education must be the breeding of gentlemen of culture, learning, and broad sympathies, who understand the dignity and the significance of art both as beauty and as language, who are perfectly proficient in the technique of the art they follow, and who can inspire, organize and direct widely different classes of men.

Such was our view of the general situation and our unanimous conviction as to the essential nature of any sound system of architectural education. Examining the various agencies in America in this light, and that we might see how nearly they approached, severally and in mass, to the principles indicated above, we found them to exist in two forms, viz.: the elementary, i.e. the "architectural classes" connected with public instruction and philanthropic societies, and the "Correspondence Schools," and the Academic, i.e. the regular schools of architecture; the voluntary combinations under the control of certain groups of architects, such as the independent ateliers, and the concours of the Beaux Arts Society, and the American Academy in Rome.

The following paragraph is worthy of particular attention:—

The elementary systems we have been compelled to disregard for the time being, but we believe they demand the closest scrutiny, for while they may give a certain plausible dexterity to boys ambitious of becoming architectural draughtsmen, they cannot be considered as systems of education, since their methods are superficial and rudimentary, the taste they inculcate frequently questionable, while they do nothing towards creating the basis of broad, general culture which is absolutely and primarily essential. Furthermore, we believe that these elementary systems may, and in some cases do, accomplish serious harm through inducing boys temperamentally unfitted for one of the most noble and exacting professions to throw themselves into an impossible career through misrepresentations to the effect that "architectural drafting" is only a trade, to be acquired as easily and by the same methods as stenography. We believe the Committee on Architectural Education may be of great assistance to the elementary schools, and indirectly to the architectural profession, by volunteering its friendly services in an advisory capacity, and we commend both this, and the close study of the systems themselves, to our successors in this Committee.

The Academic agencies may be divided again into two categories; one made up of those which aim to give a complete and final education, viz., the regular Schools of Architecture supplemented by the Roman Academy; the other of those whose object is to develop, through a special insistence laid on certain points, necessary elements in the equipment of an architect which students and draughtsmen have been unable to acquire satisfactorily through their collegiate or practical experience, viz., the ateliers, the Club classes, and the concours of the Beaux Arts Society.

Now it is evident to us that none of the systems named above is, in itself, and independent of all other agencies, able to procure the combination of general culture, good taste, instinct for beauty and executive ability which make up the ideal architect. The architectural schools should, by their general training, do much towards the creation of broad and inclusive culture: they must ground their students in the history of art and civilization and the correspondence between these two things; they will give him his fundamental knowledge of the essential elements of architecture as an art; they must enable him to lay the broad foundation on which he is to erect his superstructure of professional capacity; but the crucial point, the development of good taste and the instant sense of beauty, they cannot touch through the scholastic agencies now marshalled to this end. We are unanimously of the opinion that this passion for beauty and this instinctive good taste may be inculcated, if at all, not through the methods of scientific pedagogy, but by the close personal relations and the keen enthusiasm that arise through the association of a group of students with a practicing architect, chosen by the free will of the student because of admiration for, and sympathy with, his principles, his personality and his achievements.

With the advantages of the atelier system comes a corresponding danger, that of a feudal following of one strong personality and an unconscious exaggeration of his peculiar theories and methods. This danger is counteracted by the system of general competitions between the students in the several schools and ateliers, where each man, as representing each system or impulse, finds himself on a field of battle where individualism is put to the test and stands or falls by just so far forth as it has acquired universality.

This combination of the atelier and the concours is to a large degree the method introduced and followed by the Beaux Arts Society, and we believe it essential in any scheme of architectural education; but so long as the atelier system is purely voluntary, and so long as the concours are conducted by a group of men without official status, and bound together by the traditions of one particular system and nationality of training, there is always the danger of an unwholesome predominance of one set of ideas, to the unintentional exclusion of others of equal value but of different origin. Such competitions conducted exclusively by advocates of Gothic or of Art Nouveau might conceivably defeat their own just ends.

Believing, therefore, that these two features of the atelier and the general competition are essential elements in any com-

plete scheme of architectural education, and that to have their fullest effect they should become a part of the curriculum of every architectural school, we urge on the several schools the wisdom of action to this end, and on the Education Committee of next year consideration of the question how a scheme of general competitions similar to those now conducted by the Beaux Arts Society, but official and universal, may be brought into existence.

The committee here gives detailed particulars of its investigations as to the proportionate amount of time and attention allotted to purely architectural training and general education respectively, and from the information acquired respecting the courses at various educational centres they conclude that the general education is in most instances superficial and insufficient. The report then proceeds to a general summary of the conclusions arrived at:—

The object of all education is to make more effective units. For this, the fundamental equipment is that knowledge of the language, literature, and history of his own country as will enable one intelligently to take advantage of opportunities: and such knowledge of the literature and history and art of other countries as shall give a broad general knowledge of what civilization is. The possession of this knowledge is what is meant by cultivation.

When a man adopts a special branch of industry and thus limits his useful effectiveness to a distinct field, special training and knowledge are required in addition to general cultivation, which nevertheless remains the fundamental essential.

Schools of architecture are established for the purpose, first, of insuring the pupil in the possession of general cultivation; second, to give him a thorough technical equipment in the history and literature of architecture and in the laws that have been established by precedent; this, to make him familiar with present conditions and practice. In no one of these fields in his study completed in the school; he is simply started in the right way. In general cultivation and in a knowledge of the history of architecture it is essential that the student should be fully equipped, while his acquaintance with methods and practice may be, and indeed will be, largely acquired later.

It is on the first two, then, cultivation and the theory of design, that attention should be centered. Admirable as our schools are, it can do no harm to emphasize the point that they are training men to be intelligent architects, not skilled draughtsmen, and that manual dexterity is dearly bought if it is at the expense of intellectual equipment. Skill can readily be acquired with practice; nothing in practice quite takes the place of sound school training.

The schools should give the student a thorough grounding in the great architectural precedents and their application, and an intelligent understanding of them so that he may know why they became established and to what extent they meet modern requirements.

Of prime importance are the classic orders, not for what they are in themselves, but because they are the terms, the language, in which a very large part of our architectural heritage is expressed. With a thorough knowledge of the orders and their application in Greece and Rome, one is in a position to understand the varied expression of the Renaissance in Italy, in France, in England, in Spain and in her American possessions, and here in the United States.

Almost if not quite equally important is the knowledge of Christian architecture; the whole development that followed on the fall of the Roman empire, and which, through Syrian, Byzantine, Southern Romanesque and Norman, finally culminated in the wonderful architectural monuments of the Middle Ages. The one is the history of a great intellectual and sensuous movement, the other of a great spiritual movement. In both is the sense of beauty very marked, in both is construction recognized as the basis of all good architecture.

The knowledge of these things is fundamental for the education of the architect; ability to apply the knowledge is essential for practice. The student may learn how to apply his knowledge in the school, even though the real application of it comes later. It is in teaching the student how to apply his knowledge that the architect can be of real use to the teacher. The man in constant active practice, to whom the school is but an occasional occupation, brings to his work a spirit, an enthusiasm, a point of view, which are essential for the development of the critical faculty.

We believe that the more important work of the school, general cultivation, and the theory of design, which can best be taught by the trained teacher, should be supplemented on the less important side, the practice of design, by the active assistance and co-operation of the architect.

If this is to be done in the most effective way, unity, both of aim and of action, is desirable for the principal schools of architecture, so that those in charge, who are necessarily most familiar with the work, themselves may determine on the best methods.

This unification we are almost inclined to consider the crux of the whole matter. Important as they are, methods must be secondary to impulses. At present, it seems to us, not only does the idea of general culture, as the indispensable basis, fail of its due recognition—the general tendency being towards the development of the specialist, or savant, rather than of the well-rounded and cultured personality with a special equipment for architectural expression—but architectural education in the United States tends towards an undue individualism and centralization on the part of the several schools. Educationally, the architectural profession seems to be in about the position of the thirteen Colonies before the adoption of the Constitution—even before the ratification of the Articles of Confederation.

We believe that, on the whole, Architecture is being taught in America with a broader view, and in certain respects more effectively, than in any other country. Through co-ordination, a unification of standards, and co-operation, we believe that in a few years the education offered in this country might be looked upon as final, except for the absolutely necessary element of study and cultivation through travel and research amongst the inimitable monuments of the pagan and Christian past. We object to considering our own schools merely as feeders for the Schools of Fine Arts in Paris, and we look forward to the time when a great Post Graduate course shall be possible in America through a great Central School of Fine Arts in Washington. To make this possible, we must first of all achieve a certain amount of co-ordination, unification, and co-operation between all our now somewhat aggressively independent schools, and we believe that the first step in this direction would be the acceptance by all of the principle of general competitions, and the establishing of an official, central and representative body that should put this principle into practice.

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MR. F. HOPKINSON SMITH, at the dinner of the American Institute to Sir Aston Webb, speaking of the statue by St. Gaudens, in the National Cemetery, which the sculptor never named, related how he asked the sculptor what it meant, receiving the reply, "What does it say

to you?" "To me," replied Mr. Smith, "the beauty of it far transcends the beauty of the Venus de Milo. It typifies to me the figure of despair over a form of great loveliness, now dead. It seems to wait there in its frozen sorrow—waiting till the last trumpet shall resound, ready to ascend with the spirit into the realms above." "Don't let me disturb your thoughts of it," was the sculptor's reply. When Secretary of State Root got up to propose the health of the ladies, the assemblage also rose, and Mr. Root, motioning the audience to be seated, said: "No premature elevation, please; the ladies are welcome and it is hoped they will continue to grace the banquet until its end, although their architect husbands seem so much inclined to the early perpendicular." It was at this dinner that Sir Aston Webb, after listening to several speeches of the usual American post-prandial eloquence, apologised for not being an orator, and said he "felt like a very small English house, surrounded by American sky-scrapers."

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IT is a pity that architects enter for competitions who will not abide by the spirit of the conditions, and that awards, however honestly and fairly given, are almost immediately disputed and criticised by the disappointed competitors.

We acknowledge that those members of the architectural profession who entered the competition for a peace palace at the Hague have some reason for endeavouring to get the award upset, because they can advance against the accepted design the fact that it violates the conditions as regards the estimated cost, area, and other details. It is not surprising therefore that the Dutch architects should be taking proceedings against the Carnegie fund in the Dutch Courts, and that English architects interested in the endeavour to get the award cancelled are invited to write to Mr. A. Lind, 687, Prinsengracht, Amsterdam.

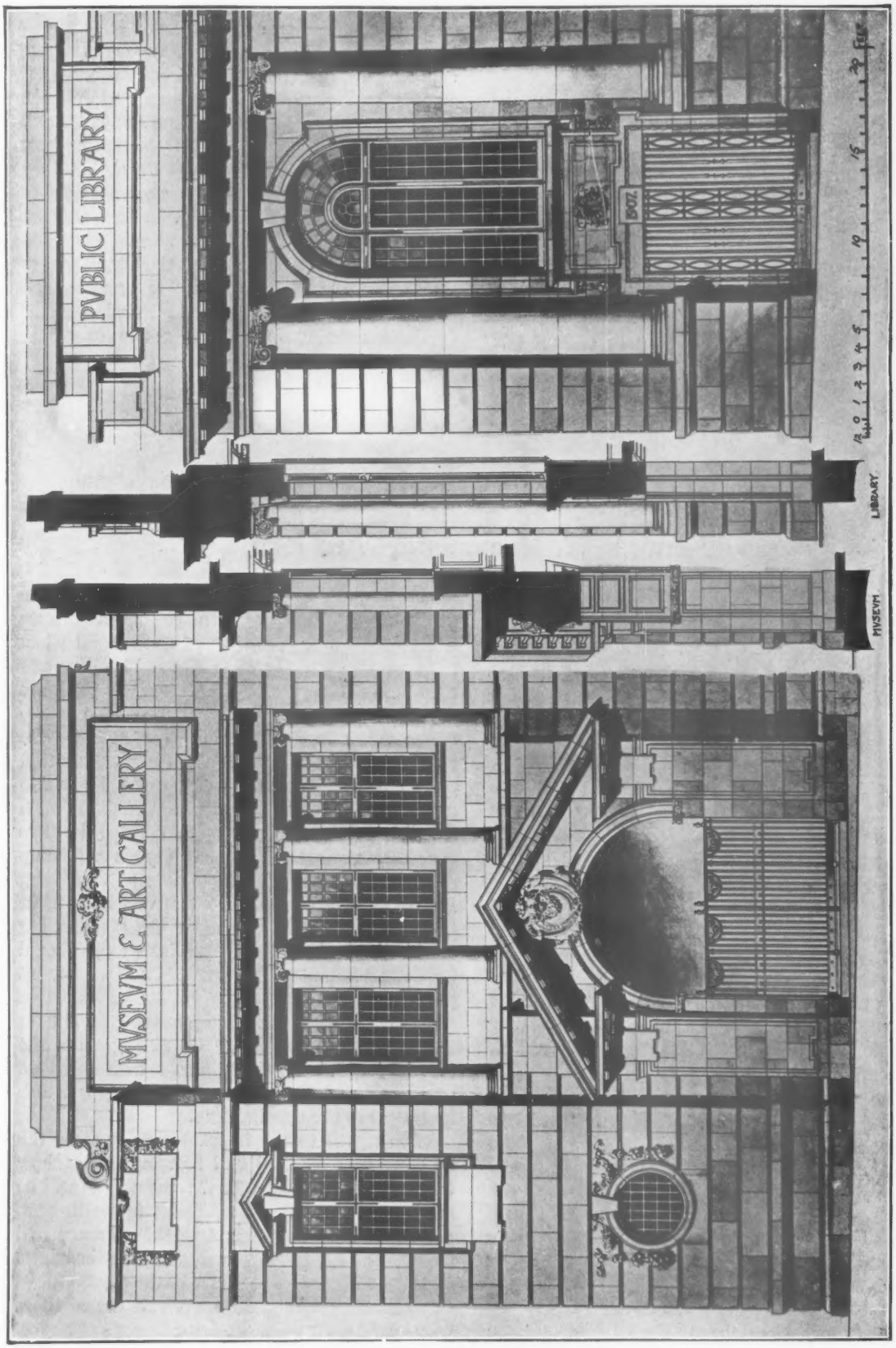
But quite a storm has been raised in the matter of the Plymouth Library Competition. Here the assessor was Mr. Henry T. Hare, whose impartiality, ability, and authority are beyond question. Here again the building fund is provided by Mr. Carnegie, whose generous donation was sufficient for a substantial if not a magnificent building. The design of Messrs. Thornely & Rooke was that selected by Mr. Hare, and, having seen this design, we think that a very proper choice has been made. It is sufficient answer to the attacks that have been made about it that no better criticism can be advanced by disappointed competitors than the fact that the exterior elevation is not grand enough, though this is disguised under the specious term "will not be representative of the highest architectural talent of the day." As a matter of fact the design is an eminently respectable one, and one can only say that this display of animosity by disappointed competitors is in exceedingly bad taste.

We might, in conclusion, allude to the somewhat unprecedented spectacle at the recent R.I.B.A. prize-giving, of a student for the Measured Drawings prize refusing a certificate of Honourable Mention. We allude to this without comment, as a note we have received (which follows) supports the action of the student in question. That the president should rebuke the student for want of courtesy in making his objection at the public meeting was to be expected; but if one is constrained to protest, the protest must be public, or its value is *nil*. Here is the note:—

The exhibition of the R.I.B.A. students' work at the Alpine Club last month has been in some respects different from its recent predecessors, and the points of difference are noteworthy. In the case of drawings for the Soane and Tite studentships, whose design was involved, the entries were numerous and the standard sufficiently high. The Essay medal, too, received more than its usual share of attention, and the Owen Jones studentship, though only attracting two competitors, was well earned; but in the case of the latter prize, of the Grissell medal for construction, the Pugin medal for "sketching and measuring," and the Arthur Cates prize, one feels that there is a striking lack of interest shown, and one naturally seeks a reason. The drawings for the "Pugin" this season were undoubtedly the poorest set in the aggregate that have been hung in recent years. Two of the sets submitted were reasonably good, and either of these was worth the prize, which, of course, went to that which included the more measured drawings. Why a medal which has in the past few years attracted, as a rule, twenty aspirants, should be so ignored, it is difficult to see, but if the Institute could only bring themselves to award one solitary prize for sketching pure and simple, we think that competition might be a little more brisk.

In one case, however, there has been very considerable dissatisfaction at the award—dissatisfaction which is something more than the sour grapes of the fable. For the Measured Drawings medal six sets of drawings were submitted, all of them of buildings of fair size and all of them involving considerable labour. The Council in their report say:—

Despite the fact that this competition has attracted six competitors, the medal has not been awarded, but certificates



THE PLYMOUTH PUBLIC LIBRARY AND ART GALLERY COMPETITION.
DETAILS OF FIRST PREMIATED DESIGN BY THORNELY AND ROOKE.

of Honourable Mention have been granted to the authors of the drawings marked "Waynflete" and "Swallow" respectively.

The drawings submitted by "Waynflete" comprise six sheets of very careful brown-ink studies of Magdalen College, Oxford, and those by "Swallow" illustrate in a singularly attractive manner that most interesting building, Stokesay Castle, Shropshire. "Swallow" is to be congratulated both upon his powers of draughtsmanship, as evinced by the beautiful drawings he has produced, and upon his happy selection of a building so suitable for the picturesque type of geometrical delineation he has adopted.

It is not to be wondered at that the result of this award has aroused much feeling among the younger members of the profession, by whom it is felt that the standards both of quality and quantity are rising too fast in this competition, and that the action of a wealthy body like the Institute in withholding a prize so paltry as this is monetarily is not only parsimonious, but discouraging to a class which surely deserves encouragement if any does. The amount of work exacted from the architectural student is increasing annually, and it might at least be expected from those whose lot was cast in less strenuous days that they should not refuse well-merited encouragement to those of a younger generation who have to work twice as hard as they did themselves. The sympathy of all who have seen the drawings of "Waynflete" and "Swallow" is assured, and their somewhat unconventional retaliation at the Institute meeting is, in the minds of many, entirely justifiable.

The New Sessions House, London.

Edward W. Mountford, Architect.

THIS building has been erected to take the place of the Central Criminal Court, commonly known as the Old Bailey, which for years has been found quite inadequate for its purposes; and, to make room for the new Courthouse, the old historic prison of Newgate had to be demolished. The work of pulling down the prison commenced in the middle of 1902, and the foundation-stone of the new building was laid by the Lord Mayor in December of that year.

The New Sessions House has a frontage to the Old Bailey of 287 ft., and 142 ft. to Newgate Street. The average height is 75 ft. from the pavement to the top of the balustrade. The dome is 195 ft. high to the ball, and the bronze statue of Justice on its summit is 12 ft. high. The latter was modelled by Mr. F. W. Pomeroy, A.R.A., and cast by Messrs. J. W. Singer & Sons.

The main entrance to the building for the general public is in the Old Bailey, the entrance gates and grille being of wrought iron. The sculptured figures over the doorway represent The Recording Angel, Truth, and Fortitude, and are by Mr. Pomeroy, who has also executed the figures in relief in the tympana of the pediments to the projecting bays on either side. The frieze in the recessed portion behind the columns over the main entrance was executed by Mr. Alfred Turner.

The frontage to Newgate Street is convex on plan, and has two entrances, one for the general public to the courts, and the other for the counsel. At the southern end is a private entrance for the officials and clerks, and when the temporary cells between the old building and the new, on the site of the old prison yard, are demolished, a private courtyard will be made, which will give access to the entrance for the Lord Mayor and Judges and civic authorities, the first-named being by virtue of his position nominally president of the Central Criminal Court. Adjoining this will be another courtyard where the prison van can drive in to set down or take up prisoners at the entrance to cells. As the building is no longer a prison, prisoners will be brought backwards and forwards while the sessions are being held, and it is very desirable that this should be done with as much safety and privacy as possible.

The base of the building up to the ground floor level is in grey unpolished Cornish granite, the rest of the building being faced with Portland stone. Some of the stone of the old prison has been used in the new building.

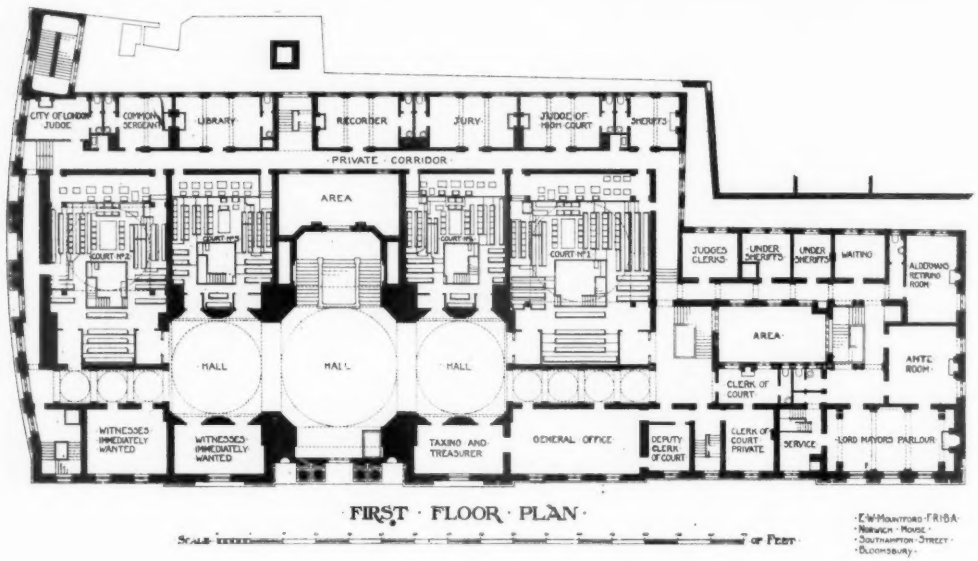
With regard to the internal arrangements the accompanying ground and first-floor plans show the general disposition of the rooms. It will be seen that the rooms for witnesses in waiting are placed as close as possible to the entrance and staircase on the ground floor, and near the courts on the first floor. The rooms at the southern end of the building are all for the private use of those who would enter from the Lord Mayor's entrance. It might, perhaps, be mentioned that as only a

Photo: S. B. Bolas & Co.

VIEW FROM THE NORTH-WEST ACROSS NEWGATE STREET.

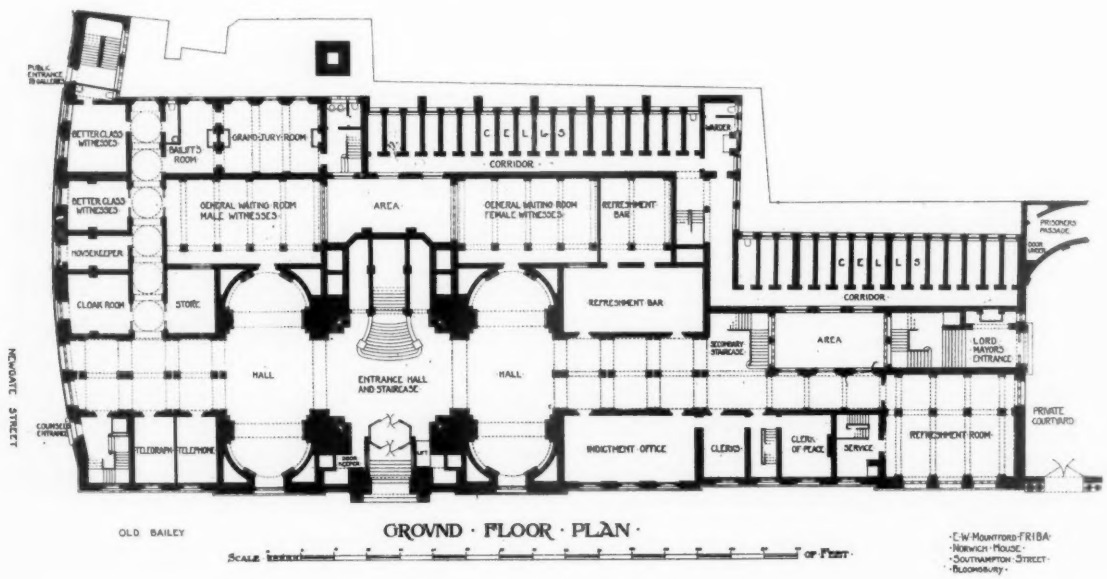
very few rooms, those occupied by the officials and clerks, are in daily use, the remainder of the building being only used when the courts are sitting, these offices for convenience are grouped round a private staircase communicating directly with the street, and close to the main and secondary staircases.

The main feature on the first floor is the great hall with a central space and dome 67 ft. high, and small halls on each side 47 ft. high. The lunettes in the south side hall contain allegorical paintings by Professor Gerald Moira, one of which represents Justice receiving the homage of all classes and professions, with St. Paul's Cathedral in the background. The two remaining lunettes on this side represent Mosaic and English Law, with Moses and King Alfred as the central figures respectively. In the north side hall, Sir William



Richmond, R.A., has at present only executed one lunette, this being a pastoral scene representing the Golden Age before laws became a necessity. The other two lunettes will be filled with subjects illustrative of Greek and Roman law. The panels of the main dome contain paintings symbolical of Truth, Wisdom, Knowledge, and Labour, by Professor Gerald Moira. The pendentives of the dome contain sculptured figures in relief representing Justice, Mercy, Charity, and Temperance, by Mr. F. W. Pomeroy, A.R.A. The main halls on both floors and all the corridors are lined with marble. The columns in the ground-floor entrance-hall are monoliths of Greek cipollino 16 ft. high. The other columns in the ground-floor corridors are alternately verde antico and cipollino, and the walls are lined with bands of Verdrasse and Hopton Wood. On the first floor the walls of the hall and main corridors are lined with pavonazzo with cipollino bands. On the second floor is a large dining-room for the bar mess and barristers' robing-room, also a room for the City Lands Committee, who have the control of the building, and rooms for solicitors and their clerks, and private rooms for the Press.

In order to ensure cleanliness, marble has been used largely throughout the halls and corridors frequented by the public, and the rooms for witnesses wanted have tiled wall linings, but the courts and the principal rooms and offices are all panelled in Austrian oak. All the fittings, furniture, and carpets for the courts and rooms have been supplied by Messrs. Hampton and Sons. The four courts are directly approached from the main



hall, and are arranged on exactly the same lines as the old court in the present building, the witness being placed between the judge and the jury and facing counsel and the dock. The largest of the new courts is about double the size of the present old court. The docks are made specially large.

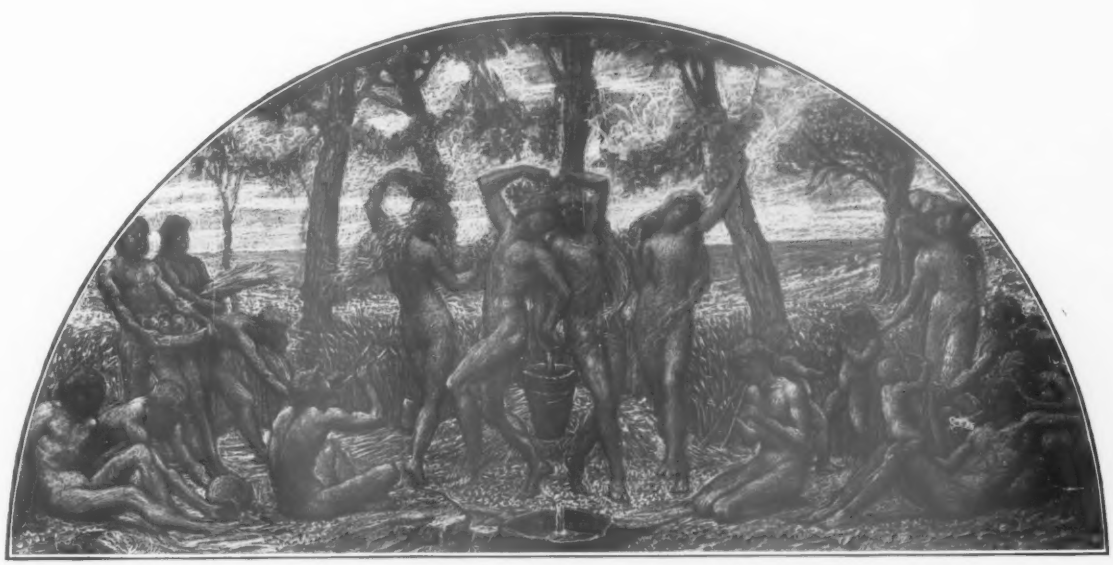
The kitchens are situated on the third floor at the southern end of the building. There is a separate staircase and entrance provided for the caterers, also a service room with lifts to luncheon-rooms on each floor. At present it is not intended to supply refreshments to the general public, but should it ever be deemed necessary, ample accommodation is provided, as asked for in the original instructions. On the lower ground floor is accommodation for the police engaged in the various prosecutions, and also three large record rooms.

At the back of the building, on the three lower floors, are eighty waiting cells and eight sleeping cells, the latter in case it should be necessary, owing to illness or other causes, to keep a prisoner there for the night. The fittings of the cells have been made by Messrs. Charles Smith, Sons & Co., Ltd., of Birmingham, to specially suit the Home Office requirements. In order to make the supervision of the building by the police as easy as possible there is no communication between that portion of the building devoted to the cells and the rest of the building except by the staircase leading to the docks, and in order to keep apart the general public who merely visit the courts as spectators the public galleries to the courts are only approached by a separate entrance and staircase, and so will not be brought in contact with witnesses and jurors in waiting.

In a building of this character, having regard to the class of people who frequent the courts, either as witnesses or friends of the prisoners, the question of ventilation was a most important one. Anyone who has ever been in the old courts while the sessions were on will know how bad the existing arrangements are. A special sub-committee was appointed by the Corporation to visit various large public buildings mechanically ventilated throughout the country, and they decided in favour of the Plenum System. The heating and ventilation of the building was entrusted to Mr. William Key, of Glasgow, to carry out on this principle.

The glass roofs and lights were glazed by Messrs. W. E. Rendle & Co.

The electric lighting has been executed by Messrs. H. J. Cash & Co., Ltd., a special feature being made of the lighting of the courts and the principal halls. Concealed reflected light has been used throughout in these (the most important) portions of the buildings; and though in the present instance unusual difficulties presented themselves to reflected lighting, owing to the ceiling being so broken up, there being very little flat white reflecting surface, and in many instances glass roof lights largely diminishing the reflecting surface, the result has generally been considered very successful. The value of reflected lighting lies in the fact that there are no visible sources of light to dazzle or tire the eyes; the diffusion of light over walls, tables, and floors is so uniform, that a soft though bright effect is obtained every-



THE GOLDEN AGE (BEFORE LAWS WERE NEEDED). PAINTING BY SIR W. B. RICHMOND, R.A., IN THE GREAT HALL. FROM THE CARTOON BY THE ARTIST.

Photo: S. B. Bolas & Co.

DETAIL OF THE BRONZE FIGURE, "JUSTICE," ON THE DOME. THE FIGURE IS 12 FT. HIGH. F. W. POMEROY, A.R.A., SCULPTOR.

where, with complete absence of all shadow either from the pillars supporting the domes, or from the hand or head of a person bending over a table, irrespective of his position with regard to light and his book. In the halls where the domed ceilings are painted, and the walls above the heavy stone cornice are enriched by paintings, the whole beauty of the domes and paintings would be lost after twilight with ordinary direct lighting. Throughout the rest of the building electric fittings of the very simplest character, though of solid design and eminently in keeping with the architecture, have been used. The whole of the wiring has been carried in screwed steel tubes, all wires having been drawn after completion of plastering and flooring and erection of marble.

This building is fitted with a complete installation of lifts by Messrs. R. Waygood & Co., Ltd., London, S.E. In the entrance hall is a direct-acting hydraulic passenger lift for conveying the public from the ground to the first-floor levels; this lift is worked at 700 lb. pressure per square inch. and is arranged to raise eight persons or 12 cwt. An electric passenger lift is arranged for the use of the Lord Mayor, and is designed to carry five persons from the lower ground to first floor. A simi ar electric lift is provided for the use of counsel, and is arranged to carry six passengers from ground to second floor. The electric lifts are worked on a patent automatic push-button system which gives the greatest facility for control and safety in working. When the lift is required at any floor a person standing on the landing has only to press a button, when the cage will come to the floor, and the door, till then locked, is released. On the passenger entering the cage, closing the door, and pressing another button marked with the number of the floor to which he wishes to travel, the lift will start, stopping automatically at the required floor. By this simple working the doors on the landings are automatically interlocked, so that no door can be opened except when the lift is opposite same, and the lift cannot be started unless all the doors are properly closed. By a special device in the controlling arrangement, when a passenger is using the lift the call-pushes on the landings are automatically put out of action, so that the lift cannot be interfered with until it has completed its journey.

There are also three electric lifts for raising coals and for serving the dining-rooms, which are also operated by buttons, and provided with interlocking arrangements to the shutters to prevent the lift being started when it is in use at any floor:

The whole of the sanitary fittings were supplied by Messrs. Doulton & Co., Ltd. The fixtures are of approved types, both of serviceable and decorative design, according to the position in the building. The lavatories in most cases are in St. Anne's or veined marble, while in some parts of the building heavy fireclay is used.

Photo: S. B. Bolas & Co.

ENTRANCE PORCH AND GATES.

The figures above the portal, representing The Recording Angel, with Fortitude (on the left) and Truth (on the right), are the work of Mr. F. W. Pomeroy, A.R.A. The entrance gates and grille over are of wrought iron.

Photo: A. P. Monger.

"MOSAIC LAW": MOSES SURROUNDED BY THE PROPHETS.
PAINTING IN THE GREAT HALL BY PROFESSOR MOIRA.

The vaulted and domed ceilings to the corridors of the ground, first, and second floors have been executed by Mr. Gilbert Seale, in a material called "Stonuvelle," which is an exact representation of the Ancaster stone used for the interior masonry of the building. He also executed the whole of the wood-carving throughout the building. The greater part of the decorative fibrous plaster work to the ceilings of the courts and principal rooms, as well as the stone carving (exclusive of sculpture work), was also entrusted to Mr. Seale, and an interesting ½-in. scale model of the complete building has been made by him.

The ten columns in the witnesses' waiting-rooms were made and fixed by Messrs. Bellman, Ivey & Carter, Ltd., and are a good example of the use of "Scagliola" for surrounding iron stancheons. The shafts represent "Vert Vert" marble, and are fixed round the iron without showing joint, the material bearing a perfectly natural friction polish,

Photo: A. P. Monger.

"ENGLISH LAW": KING ALFRED AND HIS COUNCILLORS.
PAINTING IN THE GREAT HALL BY PROFESSOR MOIRA.

PAINTING ON PENDENTIVE, NORTH END OF THE GREAT HALL.
BY SIR W. B. RICHMOND, R.A.

PAINTING ON PENDENTIVE, NORTH END OF THE GREAT HALL.
BY SIR W. B. RICHMOND, R.A.

and comparing favourably with the marble finish in other parts of the building. The Doric capitals, hand-bronzed with pure copper, were supplied by the same firm.

Messrs. Anselm Odling & Sons, Ltd., have carried out the grand staircase and the marble floors. The former comprises solid Sicilian marble steps 6 in. thick, with English alabaster balusters and verde antico handrail, the wall-lining round same being of Verona yellow in panels, with stiles of Greek cippolino. The whole of the marble floors were specially made in London to the architect's design. They are mainly of Sicilian marble with strips of Belgian black, Swedish green, and panels of Siena marble. The total flooring covered is somewhere about 2,000 square yards, and it has been laid with great accuracy and precision. The marble for this contract was specially quarried from the firm's Piastra Quarry in Carrara.

The general contractors were Messrs. Holloway Bros. (London) Ltd.

NEW SESSIONS HOUSE, LONDON.

EDWARD W. MOUNTFORD, Architect.

F. W. Pomeroy, A.R.A., and Alfred Turner, Sculptors.

Sir William B. Richmond, R.A., and Professor Gerald Moira, Painters.

W. E. Stoney, Quantity Surveyor.

Reade, Parry & Jackson, Consulting Engineers.

A. A. Voysey, Electrical Engineer to the City Corporation.

J. R. Scales, Clerk of Works.

Holloway Bros. (London) Ltd., General Contractors.

SOME OF THE SPECIAL CONTRACTORS.

Stone Carving—Gilbert Seale, London; W. Aumonier, London.

Heating and Ventilating—William Key, Glasgow.

Electrical Fittings and Wrought Iron Work—Bainbridge Reynolds, London.

Bronze Castings—J. W. Singer & Sons, Frome.

Electric Wiring—H. J. Cash & Co., Ltd., London.

Telephones—H.M. Post Office.

Ornamental Plastering—Gilbert Seale, London.

Marble Staircase and Floors—Anselm Odling & Sons, Ltd., London.

Wall Tiling—Doulton & Co., London, and Lewis Bennett, London.

Wood Carving—Gilbert Seale, London.

Fittings and Furniture—Hampton & Sons, London.

Lifts—R. Waygood & Co., Ltd., London.

Lead Glazing—Henry Hope & Sons, Birmingham.

Roof Glazing—W. E. Rendle & Co., London.

Sanitary Fittings—Doulton & Co., London.

Cell Fittings—Charles Smith & Sons, Ltd., Birmingham.

Asphalt—Limmer Asphalt Co., Ltd.

Slating—Roberts, Adlard & Co., London.

Grates and Cooking Apparatus—Alexander Ritchie & Co., London.

Scagliola Columns—Bellman, Ivey & Carter, Ltd., London.

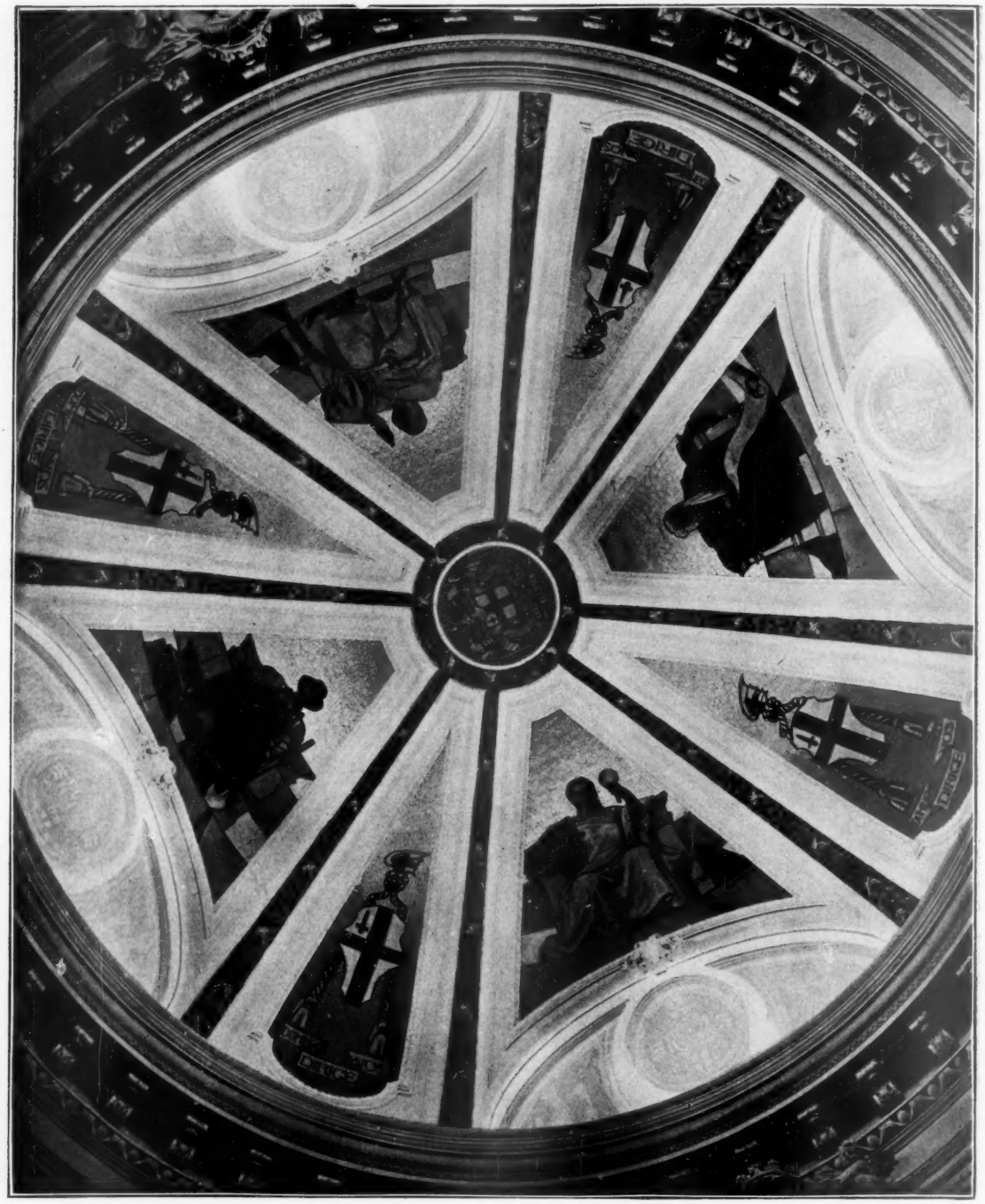
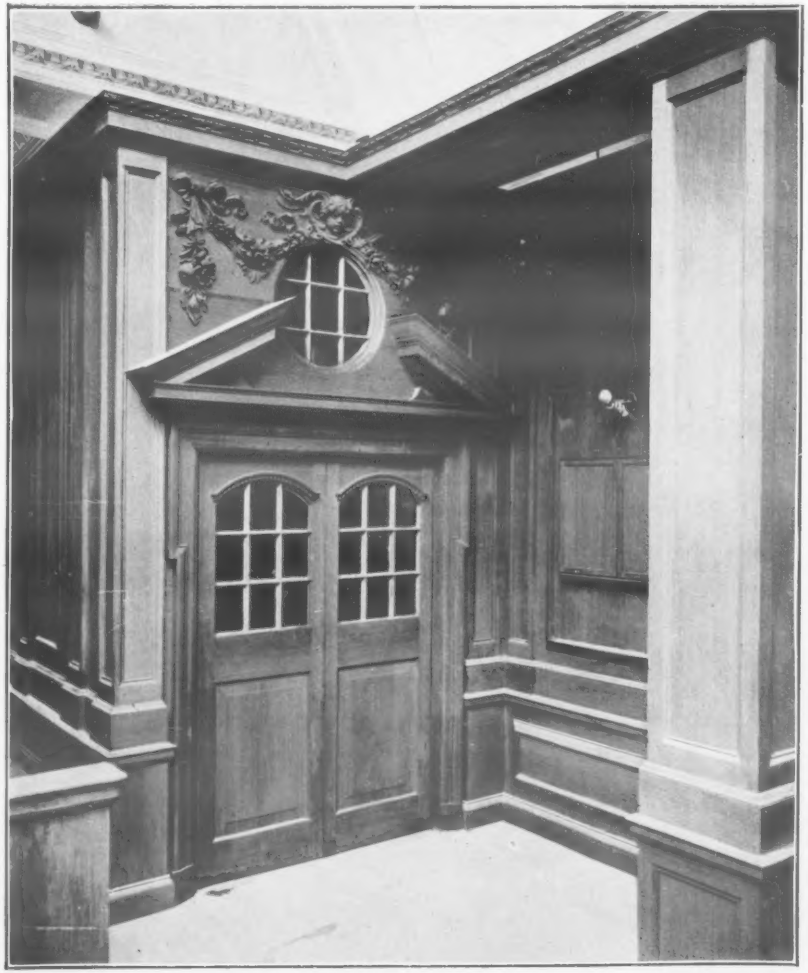


Photo: S. B. Bolas & Co.

INTERIOR OF THE DOME, LOOKING UP.

The paintings by Professor Moira represent Truth, Labour, Art, and Literature, with the Arms of the City of London between them.



DETAIL OF DOORWAY TO COURT NO. 1.

The whole of the woodwork to the courts and panelling is carried out in Austrian oak.

Photos: S. B. Bolas & Co.

THE DOME.

The Dome is one hundred and ninety-five feet high from the ground to the ball.

Photo: S. B. Bolas & Co.

THE NORTH CORRIDOR: GROUND FLOOR.

The illustration shows a view across the entrance hall to the south corridor. The features here are the Greek cipollino and verde antico monolith columns, each 8 ft. 6 in. high. The wall lining is of Hopton Wood banded with Verdrasse; the architrave, door-heads, and all the plinths to the columns, are of bird's-eye.

Photo: S. B. Bolas & Co.

THE GRAND STAIRCASE, FROM THE HALFWAY LANDING.

The staircase has one wide flight from the entrance hall to the half-landing, separating into two flights from there to the great hall on the first floor.

Photo: S. B. Bolas & Co.

THE SOUTH END OF THE GREAT HALL, SHOWING THE PAINTINGS OF "JUSTICE" AND "MOSAIC LAW" BY PROFESSOR GERALD MOIRA.

The former painting shows a symbolical figure of Justice surrounded by figures representing the different communities that uphold her cause. Religion, Law, Work, Administration, and the Forces, also two others representative of the Colonies and Maternity. The majority of the figures are portraits of celebrities in these various callings. A detail view of the second painting is given on another page. The figure of Justice in the pendentive is by Mr. F. W. Pomeroy, A.R.A. The lift enclosure is on the extreme right.

Photo: S. B. Bolas & Co.

THE GREAT HALL, LOOKING TOWARDS THE GRAND STAIRCASE.

The painting around the lunette window shows (on the left) Time protecting Truth from Falsehood; (on the right) Justice, Righteousness and Crime. This is by Professor Moira, and the two windows were also designed by him. The circular one shows the arms of selected notable Recorders of London. The window below contains the arms of the Empire, the City, Westminster, Southwark, &c. The sculptured pendentives, by Mr. F. W. Pomeroy, A.R.A., represent Charity and Mercy. The Great Hall is lined with panels of pavonazzo in a frame of cipollino, the plinth being of verde antico. The niches at the corners are of Greek cipollino

Photo: S. B. Bolas & Co.

THE GRAND STAIRCASE, FROM THE ENTRANCE HALL.

The feature is the monolith columns of Greek cipollino, 16 ft. 4 in. high. The moulded caps and bases are of dark bird's-eye.

COURT NO. 1.

Photo: S. B. Bolas & Co.

The whole of the fittings, furniture, and panellings are carried out in Austrian oak.

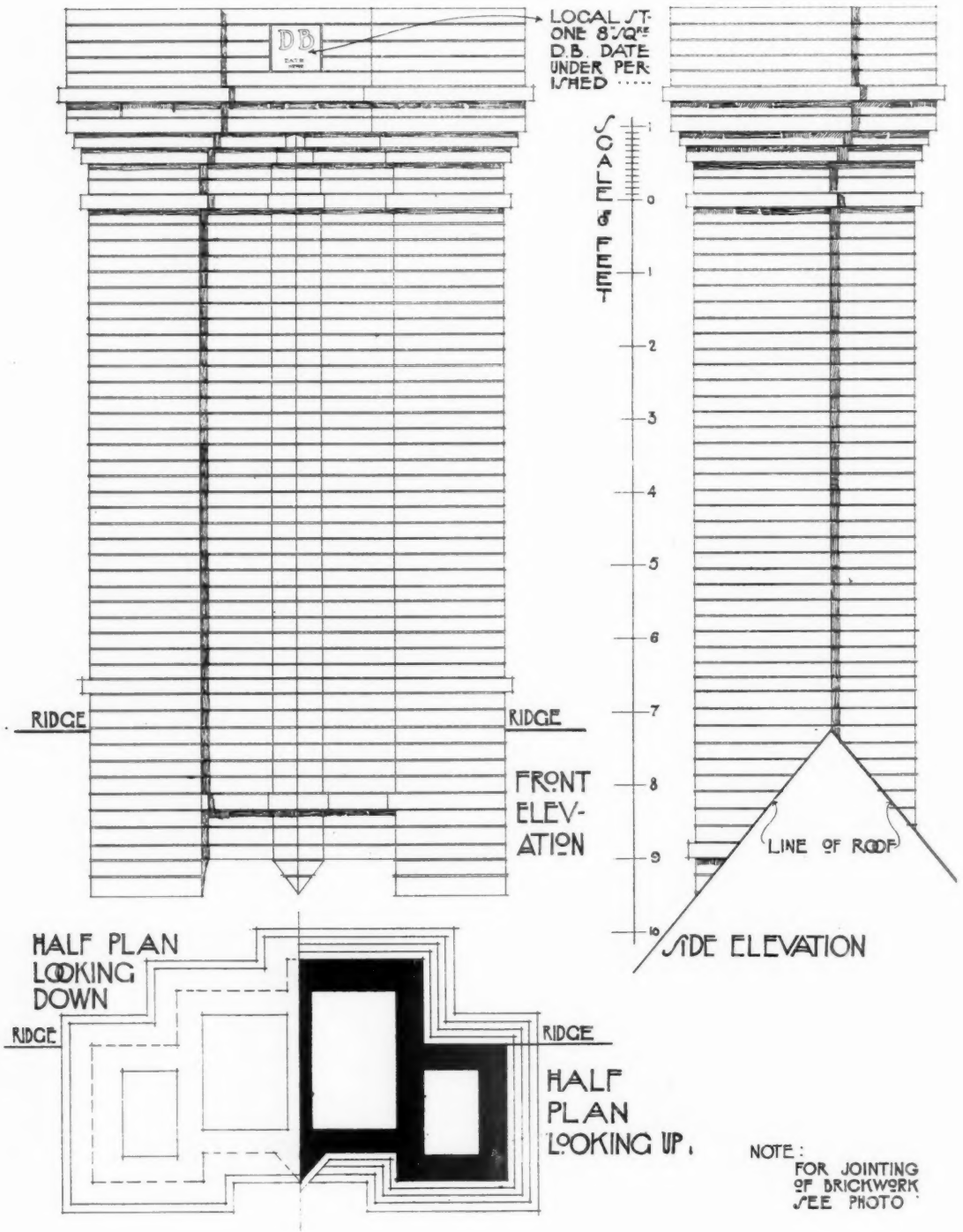
THE LORD MAYOR'S PARLOUR.

THE CITY LANDS COMMITTEE-ROOM.

The Practical Exemplar of Architecture–XI.

GENERAL VIEW, DOG KENNEL COTTAGE, CRANBROOK, KENT,
SHOWING CHIMNEY-STACK.

PROBABLY no county in England possesses so many examples of fine chimney-stacks as Kent. We illustrate two from the Cranbrook district—the second stack is a very beautiful one, and, as far as we know, there is no old example like it outside the county. The general views are given to show the proportions of the stacks with regard to the buildings, and their position on the same.

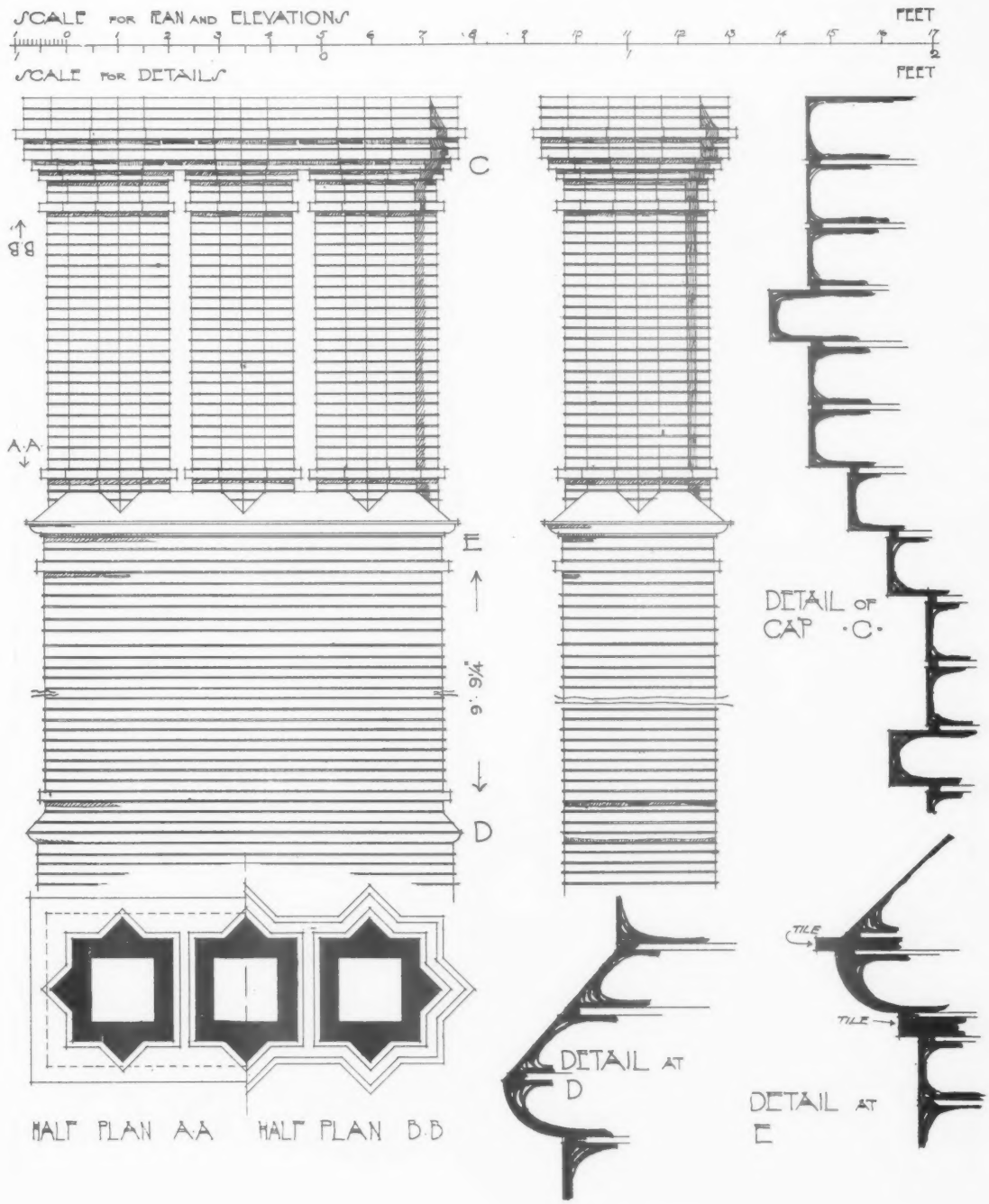


CHIMNEY-STACK, DOG KENNEL COTTAGE, CRANBROOK, KENT.

MEASURED AND DRAWN BY H. A. McQUEEN.

DETAIL VIEW, CHIMNEY-STACK, DOG KENNEL COTTAGE, CRANBROOK, KENT.

DETAIL VIEW, CHIMNEY-STACK, GODDARD'S GREEN,
NEAR CRANBROOK, KENT.



CHIMNEY-STACK, GODDARD'S GREEN, NEAR CRANBROOK, KENT.

MEASURED AND DRAWN BY H. A. McQUEEN.

CHIMNEY-STACK, GODDARD'S GREEN, NEAR CRANBROOK, KENT.

An Essay in Colour Architecture.

THE house in Addison Road, Kensington, which we here illustrate, possesses a peculiar interest for the architect, not merely as an example of modern domestic work by a well-known artist (though on that ground alone it merits particular attention), nor for the curiosity which the public press has manifested in its uncommon appearance, but for the two definite aims which its designer, Mr. Halsey Ricardo, has attempted to fulfil in it—intentions which stand for a new development in English architecture, and, for aught we know, in the architecture of the world.

Briefly, it represents, firstly, an effort to erect a house immune from the seriously destructive effects of a city atmosphere, and, secondly, the initiation of an architecture to be expressed in definite terms of colour. The former object is not new, but previous examples have shown that the introduction of the materials necessary to achieve the end in view involves other factors and modifications in the direction of colour which must be fully considered if the result is to be an artistic success. Out of this consideration we are impelled towards a realisation of the second object, and the steps leading thereto are perhaps better outlined in Mr. Ricardo's own words:—

"To build with imperishable materials in London, or, indeed, in any manufacturing city, has become now a reasonable aim, and several examples have already arisen in response to this desire. The new part of the Savoy Hotel is an instance that comes at once to hand, so is the block of residential flats where lately stood the Duke of Cambridge's house in Piccadilly, both designed by the President of the R.I.B.A. The reason is not far to seek. Before the usual materials have had opportunity to weather themselves against the assaults of Time, they have had to contend against, and succumb to, the immediate corrosion and disintegration of the city's atmosphere. Stone and marble yield after varying struggle, granite and brickwork retire behind a veil of indiscriminate dirt, their distinguishing colours disappear, and only the texture of their surfaces remains to qualify the building. Even if the stones and marbles were to endure, they would have to submit to the depredation of dirt and soot, which in their effect stultify the aims of the architect. The high lights of the mouldings and carved work catch the dirt most and become high darks, whilst the soffits of the projections remain comparatively unsullied. In a cleaner air, time and habitation pull a building together—give it the human look that a new building so sadly lacks; whilst the former softens and diffuses the contrasts and harmonies, the latter invests it with the touch of feeling and historic character.

"But the erections of to-day have not a fair chance to acquire those attributes; a uniform shabby grey descends upon them, and under this blight they decay. There is room, then, to attempt another course, and to try, along a separate avenue, what can be done with materials able to withstand the corrosion of the atmosphere and elude the permanent disfiguration of its impurities.

"Such materials, to meet these requirements, must be glazed materials, and the whole building must be built of such. A combination of perishable with imperishable materials may at the start look well enough, but in course of time the harmony of the combined materials becomes a discord, growing more and more irreconcilable; the whole thing gets out of key—looks unpremeditated and unhappy. One sees something of this every time the window-frames and bars come to be repainted, and so come under the heading of imperishable articles. The stone or the brick of the house-front stands with the incrustation and mellowness of years, the window-frames come up sharp and fresh, and it takes more than months to recover the pleasant harmony that has to be broken up again in no great while.

"On the other hand, except for the sense of human story about its walls, a building in imperishable materials after a time looks little better than when the scaffolding was first peeled away from it. One can always recover its pristine appearance whenever occasion may require; but the finger of time leaves it obstinate and unaffected, and this is a loss. We must console ourselves with the hygienic advantages that we have obtained. Glazed materials are substantially impervious both to rain and wind, and our walls consequently are warm and dry. The dirt has only a precarious lodgment on the glazed surfaces, so that both wind and rain help to keep the house clean. It does not take so much heat to warm the house, because the bricks are kept dry behind the skin of glass, and the rain falls as swiftly off the building as it does off a greenhouse, scouring out the drain-pipes on its way to the sewer.

"With the use of glazed materials, the question of colour at once crops up, and the invitation to take advantage of the capabilities of the material is irresistible. The staining of the glass that is poured over the surface of the material in no way affects its permanence or its adhesion to its

Photo: E. Dockree.

SIDE VIEW FROM THE GARDEN.

This view shows very clearly how the variations in the tints of the glazed bricks have been utilised to make patterns in the walling. Considerable care had to be taken in selection to avoid the dead evenness of tint which is so generally esteemed in glazed bricks. The darker bands in the Carrara ware, though shown as brick courses in the coloured plate, were actually carried out on erection in a darker shade of the same ware.

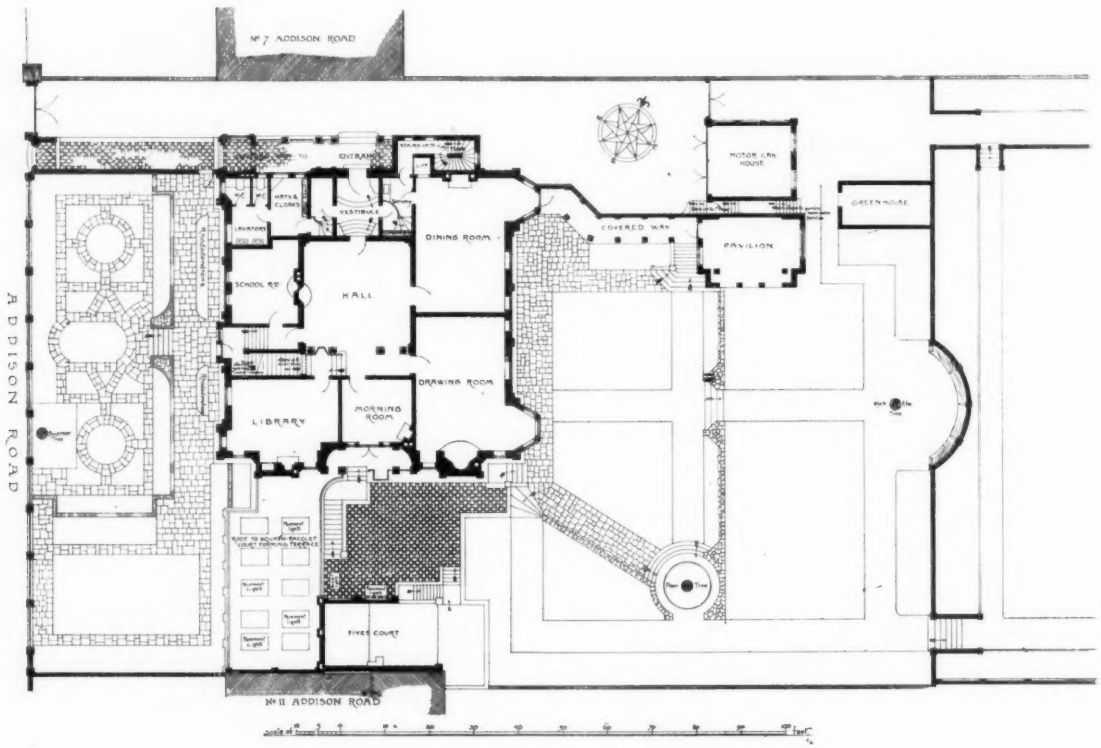
Photo: E. Dockree.

GENERAL VIEW FROM ADDISON ROAD.

The entrance with the porch is on the left. In the front the garden is laid out after the Dutch fashion.

matrix, whilst it develops the latent charm it possesses, raising it almost to the plane of a jewel. Of course the use of colour in any quantity—and it should be used in quantity—raises this difficulty: that such treatment of colour in architecture is applicable only to buildings that are isolated, or to public buildings of some size, such as libraries, town halls, museums, baths, and so forth, which are able to contain and carry off their special effect, or to architectural groups of buildings such as squares, circuses, crescents, terraces, and blocks, say of ten houses, of street fronts. It is obvious that a vertical strip of coloured glazed material in a row of stone or brick-fronted houses would probably appear an impertinence. One wants a uniform conception and consistent treatment for such groups in colour as much as in the general architectonic treatment of lines, openings, and projections; but in such cases colour might be largely used in lieu of the general supply of architectural trimmings and shadow effects obtained by increased depth of tone—patterns, to some extent, taking up the function of mouldings—and thus lessening the sum of projections—projections being the things least needed in our streets.

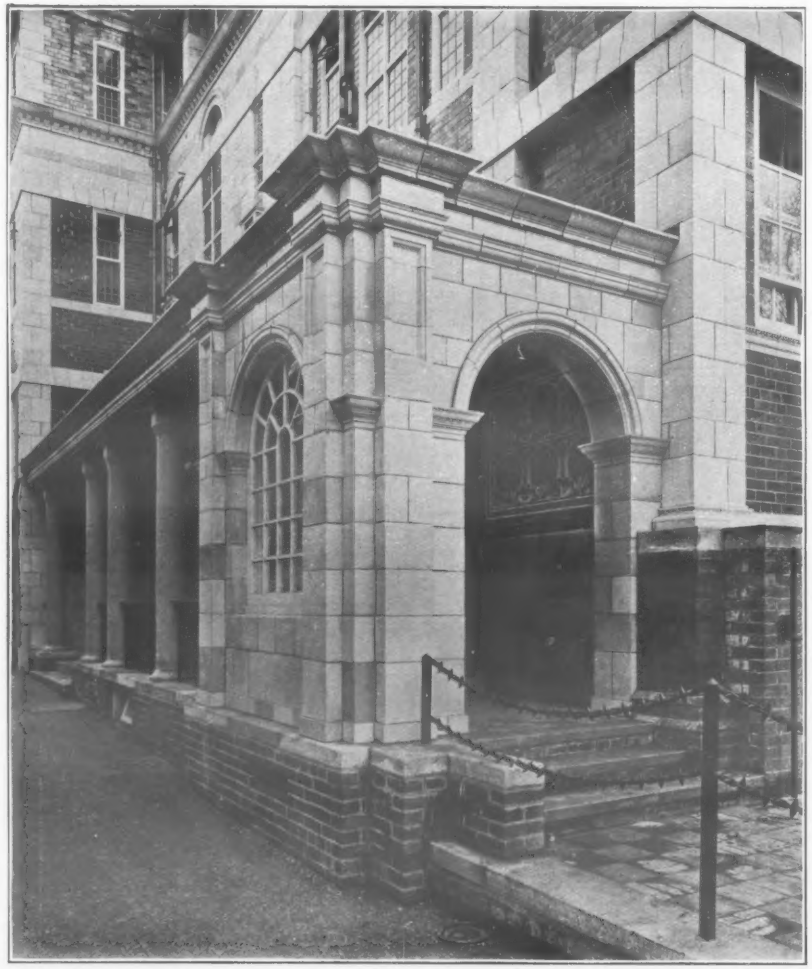
"Naturally, the arguments for sheeting our buildings externally with glass apply also in great measure to the inside. But this is now an accepted doctrine, and it has become a usual practice to plate bath-rooms, closets, lavatories, and the basement walls with tiles; but such treatment might well be extended to the hall and passages and the staircase walls. The impression that such wall lining is chill and comfortless is due to incessant, and often needless, use of white



NO. 8,
ADDISON ROAD,
KENSINGTON, W.
GROUND AND FIRST
FLOOR PLANS.

tiles, and this entirely disappears with the use of full or rich colours."

The house which thus illustrates these ideas has the advantage—being on the east side of Addison Road—of an unusually large garden, extending back to the wooded boundaries of Holland Park, whilst to the south-east there is a large open field, so that the garden front has, for a London house, a fine, open, and ample prospect. The general colour-scheme of the exterior is fairly accurately shown on the accompanying colour-plate. The original drawing, from which this is reproduced, was made prior to the building being commenced,



THE ENTRANCE LOGGIA.

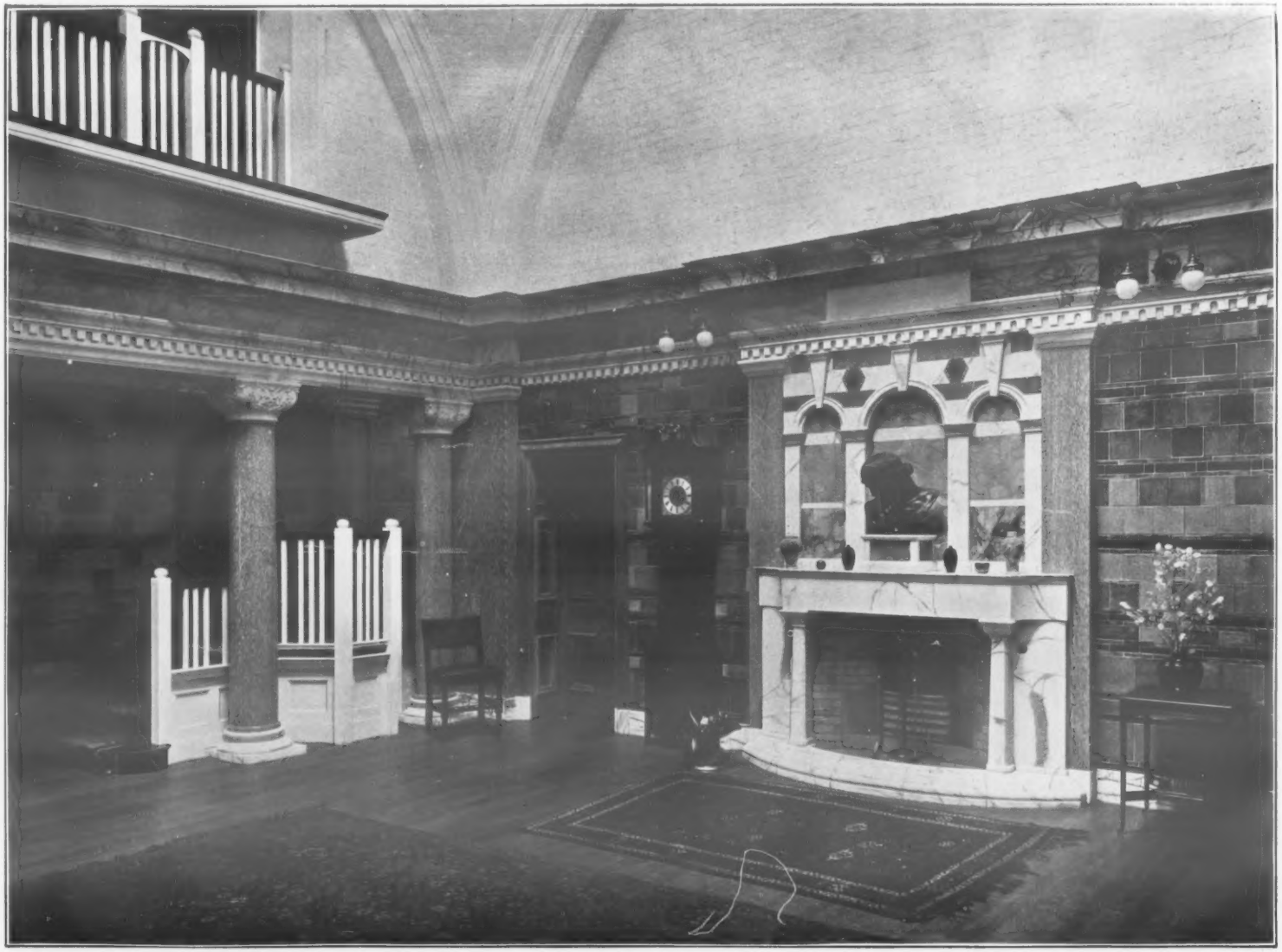
The columns are of granite, emery faced. The panels are of De Morgan tiles. The railings in the foreground are only temporary.

THE VESTIBULE. *Photos: E. Dockree.*

The ceiling has enrichments, designed by Mr. Ernest Gimson, which could not be shown in the photograph. The steps, &c. are of veined statuary marble, with Irish green panels, the centre plaque being Siena marble. A panel of De Morgan tiles in blues and greens is over the door. The brick dado is of similar blue. The door is in Italian walnut, and the glass was designed by Mr. E. S. Prior.

VIEW FROM THE GARDEN. *Photo: E. Dockree.*

The garden, extending back to the boundaries of Holland Park, is of considerable extent, and is arranged on three levels, the ground sloping from the Park towards the house. The architect's work extends to the garden, Mr. Ricardo having designed a pergola seat and a fountain-tank. Lawns have also been laid out for tennis and croquet. Close to the house on the south boundary wall is a fives court.



THE HALL, LOOKING TOWARDS THE STAIRCASE. *Photo : E. Dockree.*

The plinth and the bases of the columns are of Italian pavonazzo marble. From plinth to cornice the walls are lined with deep blue (akin to peacock blue) glazed tiles. In photography blue tends to go white, but the special colour plate here employed shows a variation in tint which, while adding to the beauty of the tiling, is not so apparent in the original. The chimney-piece is of veined statuary marble with panels of selected green pavonazzo. The dentil course of the entablature is in veined statuary, the oval frieze above is green pavonazzo, and the cornice is of arni alto. The columns and pilasters are of vert vert marble, the caps of the former being of veined statuary. The prevailing tones of the hall are deep blue with cool grey-greens in the marbles. The floor is of oak.

and to a slight extent, therefore, the colours (and one or two details) have been modified in execution by the exigencies of the materials employed and the limitations in their manufacture. The basement storey, or podium, is faced with blue-grey semi-vitrified Staffordshire bricks, the upper part, or framework, as it were, of the structure being carried out in the Doulton glazed terra-cotta known as Carrara ware, the pinky cream colour of this material being relieved in the upper stages by darker bands of the same material, which were substituted for the brick courses indicated in the colour-plate. Into the panels formed by this Carrara ware framework, glazed brickwork has been introduced, the lower panels being of a soft deep green, the upper of a bright blue. It need hardly be said that the architect who elects to work in glazed materials must be circumspect in his choice of glazed bricks, as much so as in the choice of the ordinary bricks for facing. The demand for play in the colour of a facing brick, so necessary to secure a suitable texture in the wall, is not less necessary in the case of glazed bricks, though the dead-level uniformity of tint which has so long been esteemed in the latter, and which manufacturers have been so anxious to secure, made selection for the present building anything but a sinecure. The wide variations secured in these bricks, which were supplied by the Burmantofts Branch of the Leeds Fireclay Co., are plainly shown in the illustration on page 160, where it will be noted that patterns have been formed with bricks of the same colour, but slightly darker hue. The roofs are covered with green Spanish tiles of a rather fresher colour than that shown on the plate.

The nature of the materials, and the fact that all the outside work is glazed, accounts in great measure for the reason why the building has been designed in terms of colour as much as in terms of light and shade. To build it in white Carrara ware throughout would give—it was thought—too cold and uniform an appearance, which the great repetition of the ornaments (due to the fact that the terra-cotta is moulded, not sculptured) would only emphasise; and to treat it in varieties of coloured Carrara ware was thought to be too great an experiment, considering how dependent these colours must be on the behaviour and accidents of the kiln. It seemed best to use the coloured glazed bricks, on account of their smaller scale, and consequently greater facility in obtaining both the colour desired and the necessary amount of gradation, and to confine these masses of full colour within the simple broad framings of Carrara ware.

Further decorations and reliefs to the exterior scheme are afforded by the plaques introduced into the façades, and the De Morgan tile-panels built into the wall of the entrance loggia, the tiled wall of the covered corridor connecting the house with the open-air breakfast room, and the interior walls of the latter. The panels have, in the majority of cases, a decoration of peacocks, the colouring being in the rich blues and greens applicable to the subject. Mention must also be made of the specially designed lead rain-water heads, picked out in red, green, and gold.

The open-air breakfast room or pavilion, facing east to catch the morning sun, is of similar materials to the house. It has under it a potting-shed or gardener's room, and is connected with the dining-room by the loggia already mentioned. The timber balustrade to the latter is of teak, which material has also been used for the shoulder-high panelling in the pavilion itself. To the south of the house on the basement level is a covered racquet-court, the top of which forms a raised terrace on this side, and from which a flight of steps leads down to the court from the study and morning-rooms. A fives-court has also been built on the extreme southern boundary.

The garden, which slopes from the Park boundary towards the house, has been laid out in three terraces, affording lawns for tennis and croquet, and a pergola and seat has been erected on the high ground at the east end, with a fountain tank faced with De Morgan tiles. The ground in front of the house has been laid out in the Dutch fashion, with narrow paved paths, and is separated from the road by a dwarf wall and railings, the latter and the gates being made by the Birmingham Guild of Handicraft.

The principle of permanent decoration, proof against the ravages of the London climate, has been carried into the interior, where the passages, staircase well, and hall are lined with coloured glazed tiles. These tiles, supplied by Mr. William De Morgan, may be described in colour, nearly, but not exactly, by the term peacock blue. In the hall, which is a large square apartment, domed over, these beautiful blue tiles are associated with a scheme in marbles of a prevailing grey-green colour, the names of the various varieties employed in the house being more particularly described under the illustrations of this and other rooms. The whole of the marble work was supplied and worked by Messrs. Walton, Gooddy and Cripps, Ltd.; the caps to the columns here and other carved work and modelling being executed by Mr. W. Aumonier.

As yet, the hall is unfinished above the cornice on the ground floor, but it is proposed later to treat the pendentives and the dome with mosaic. The mouldings and wood balconies to the first-floor openings are merely temporary, and put up

SIDE VIEW FROM THE FRONT GARDEN.

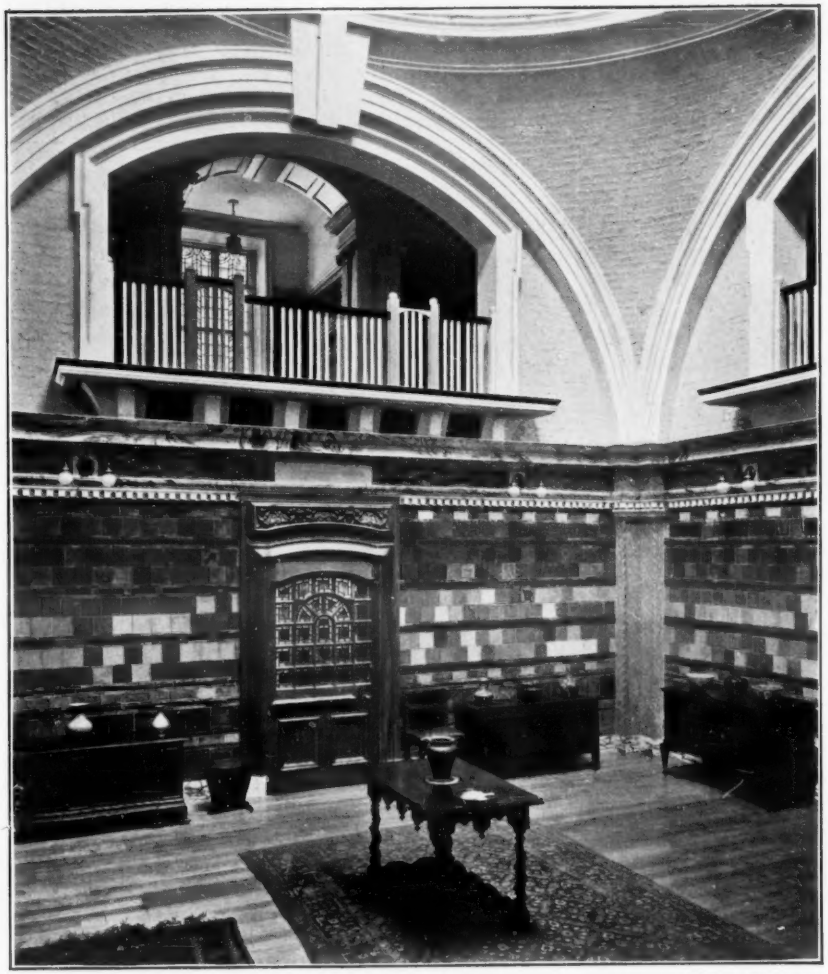
This view corresponds most closely with that of the coloured plate from which the general colour scheme of the exterior can be determined. The raised terrace in the foreground on the right is formed over the racquet-court on the basement level.

THE DRAWING-ROOM CHIMNEY-PIECE. *Photos: E. Dockree.*

The chimney-piece generally is of lightly-veined statuary marble, with Swiss cipollino cheeks, and Irish green and statuary marble hearth. A band of De Morgan tiles, with a decoration of fishes, is inserted over the opening. The panels in the recess are of Irish green and statuary marble, and the perforated panels are inlaid with selected pieces of Irish green and onyx centres.

CHIMNEY-PIECE IN THE GUESTS' BEDROOM.

The marble-work here is of pavonazzo and Irish green, and the De Morgan tiles have a prevailing green tone.



Photos : E. Dockree.

THE HALL LOOKING TOWARDS THE VESTIBULE DOOR.

The tiling and marble-work is described under the larger view of the other side. The railings to the gallery-openings are only temporary. The pendentives, &c., will eventually be decorated with mosaics. The walls of the corridor on the first floor, just seen through the opening, as well as the staircase well and the solid stair balustrade, are faced with the same blue tiles as in the hall.

Photo. E. Dochrey.

THE DRAWING-ROOM.

The floor is of teak, the panelling being of wood, painted white, and the door of Italian walnut. The enriched ceiling was designed by Mr. Ernest Gimson.

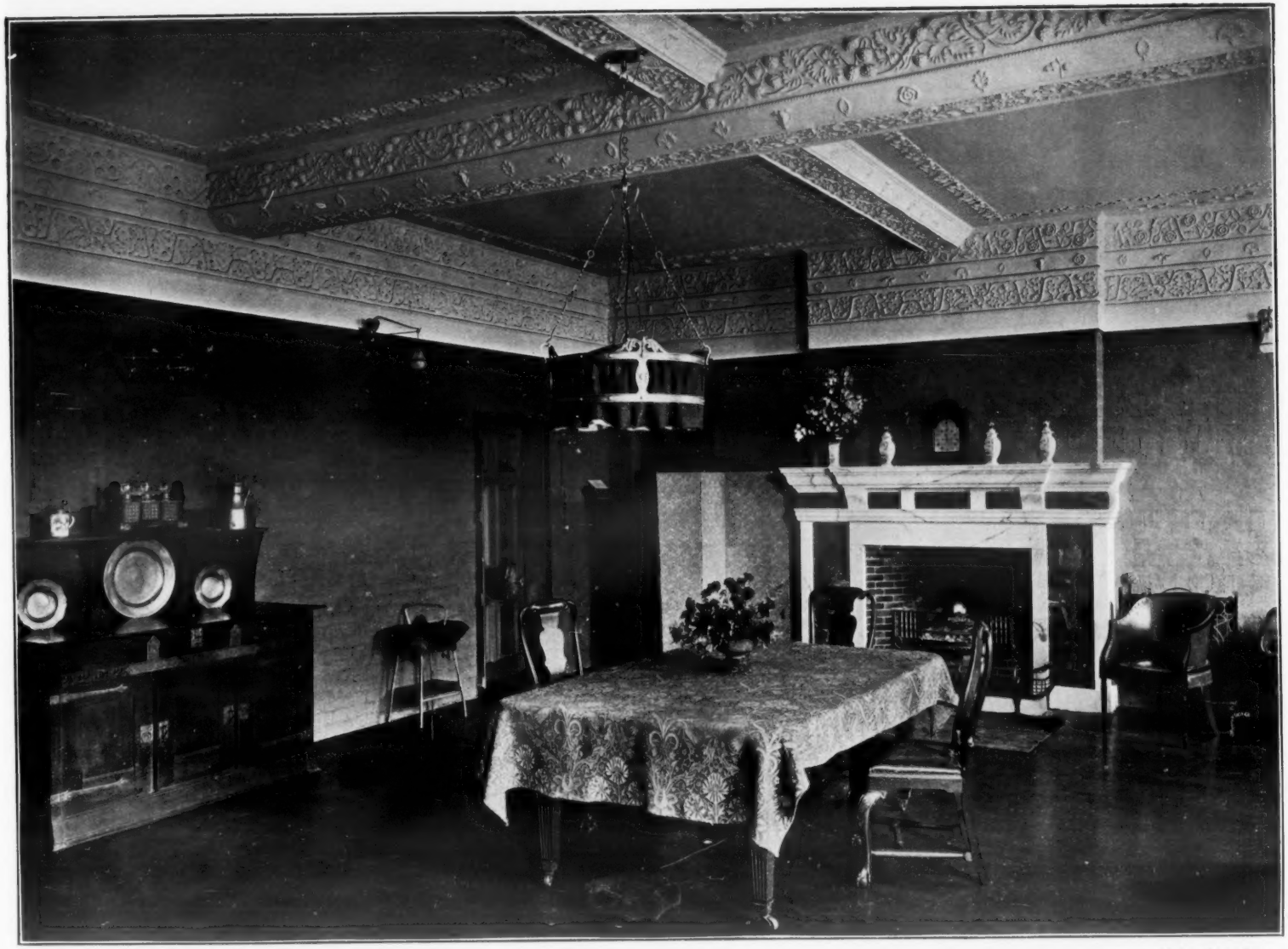


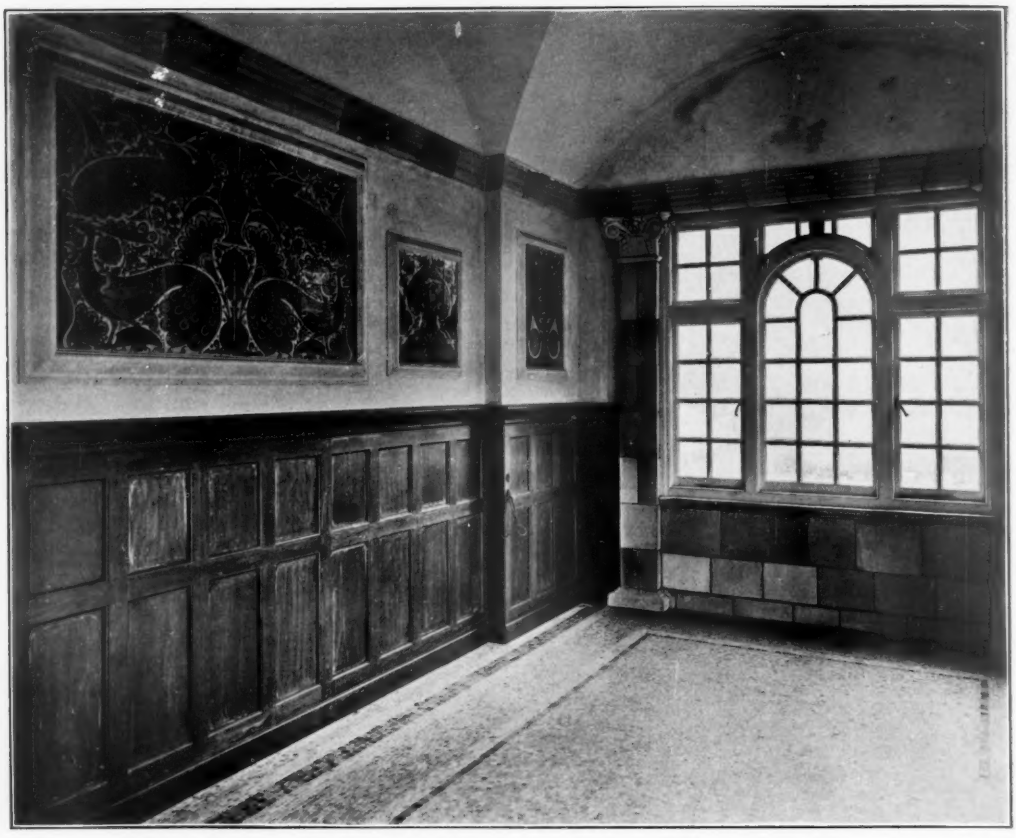
Photo : E. Dockree.

THE DINING-ROOM.

The floor is of teak, studs being inserted for connecting the current to the table lights. The chimney-piece is of veined statuary and Irish green marble, The walls are to be lined with Italian walnut panelling when the walls are thoroughly dry, pending which a coat of dull-brown distemper has been applied to the brickwork. The enriched plaster ceiling and frieze were designed by Mr. Ernest Gimson.

THE LIBRARY. *Photo: E. Dockree.*

The library is fitted throughout in mahogany, a feature of the shelving being the inlay work. This is carried out in ivory and mother-of-pearl. The horizontal band under the top shelf shows a design of pansies and moths. There is a little play here on the French *pensée*, meaning both pansy and thought. The moths are suggestive of evening hours and midnight oil. The projecting winged hour-glasses at the top of the divisions indicate the flight of time in the company of books. The lower pieces of inlay show azaleas and lilies.



Photos: E. Dockree.

THE OPEN-AIR BREAKFAST-ROOM: INTERIOR AND EXTERIOR.

This room has a floor of mosaic, with a panelled teak dado, which wood is also used for the balustrade to the connecting corridor. The tile panels here and in the corridor are of De Morgan tiles in the peacock blue and green tones used elsewhere. Under the room is the gardener's room and potting shed.

for safety and tidiness. The dining-room also lacks the Italian walnut panelling which will be fixed when the walls are thoroughly dry. The same wood has also been used for the doors of the principal rooms. The floors in the dining-room and the drawing-room are of teak, while that of the hall is of oak.

The library is fitted throughout in mahogany, with delicate relief in the shape of inlays of various woods and mother-of-pearl on the shelf divisions. The horizontal band under the top shelf shows pansies and moths, the former indicating a play on the French *pensée*, meaning both pansy and thought, and the latter suggesting evening hours and midnight oil. The little winged hour-glasses in ivory at the top of the vertical divisions indicate the flight of time in the company of books. The ornamental plaster ceiling here, and those in the other rooms, were executed by Messrs. Priestley from the designs and under the supervision of Mr. Ernest Gimson, architect. The enriched glass in the vestibule door, in the alcove window on the first floor, and elsewhere, was designed by Mr. E. S. Prior, another well-known architect.

On the first floor the guest suite, consisting of bedroom, dressing room, bathroom, &c., is on the front of the house, overlooking Addison Road. The chimney-piece in the bedroom of this suite, of marble and De Morgan tiles of a prevailing green hue, is separately illustrated.

The iron casements to the windows, as well as the heating and hot water supply, were provided by Messrs. Henry Hope and Sons. The service lift is an electric one, fully automatic, there being a full set of buttons at each landing, so that by the momentary depression of a button at any floor the cage can be "called" or "dispatched" to that floor. Doors are fitted with automatic interlocking device to prevent movement of the cage unless all the doors are closed, or a door being opened unless the cage is opposite. It was supplied by the Otis Elevator Co., Ltd.

A complete suction-cleaning plant has been installed by the British Vacuum Cleaner Co. Ltd. This plant is one of the standard type of 5,500 cubic feet of air per hour capacity, capable of operating two nozzles at the same time. The plant, situated in the basement at the foot of the service stair, is driven by an electric motor with electricity supplied from the public mains. From the filtering chamber, which is adjacent to the pump, runs a $1\frac{1}{4}$ in. diameter pipe main throughout the building, and at different points are gun-metal standards, whence the hose pipe can be taken off.

The door furniture, which comprises many fine sets of handles, finger-plates, &c., bell-pushes, light switches, &c. in various metals with enamels, also the electric light fittings, were designed and executed by the Birmingham Guild of Handicraft. The general contractors were Messrs. George Trollope and Sons and Colls and Sons, Ltd.

Eighteenth-century Houses in Birmingham.

MEDIÆVAL Birmingham has disappeared leaving no memorial. It can hardly have been an interesting or well-built place. The traveller, newly arrived perhaps from the fine neighbouring city of Coventry, would see little worthy of attention as he rode up the steep and winding high street. Stone is not quarried within many miles of Birmingham, and before the formation of canals the town had no advantage of waterways. We may conclude therefore that only a few of the more important buildings were of regular mason-work: the parish church of St. Martin; the Priory of St. Thomas. It was a town of clay and wattled-work, of thatched roofs, of timber and plaster, rude and perishable materials.

But the introduction, or revival, of the art of brickmaking throughout the country in the sixteenth century effected an important revolution in building, the most important that had occurred since the Norman Conquest brought the mason's art to the Anglo-Saxon wood-builders. No mere alteration of *style* could have changed the character of English towns so completely as the general use of this homely and facile material changed it. In the course of the seventeenth and eighteenth centuries, Birmingham, like so many other places—like the capital itself—was gradually transformed into a town of excellent red bricks and red tiles; and acquired, in the eighteenth century, a more than local reputation for the regular and orderly buildings of its streets; substantial, and not without a tincture of scholarship, of sober magnificence.

This handsome and formal eighteenth-century town is on the point of vanishing. Little of it, indeed, remains even now, and that little not the best. A few more years and it will have

TEMPLE ROW, BIRMINGHAM.

NEWHALL STREET, CORNER OF EDMUND STREET, BIRMINGHAM.

disappeared as completely as its mediæval predecessor. It is melancholy to reflect upon the destruction that has been wrought even within times quite recent. One looks for some old favourite which perhaps but a few months ago seemed as though it might last an eternity; it is gone—its very site can with difficulty be distinguished. How is it that town improvements always seem to involve the destruction of these fine and interesting buildings, while so much that is sordid and contemptible remains? Were there no squalid streets in Birmingham twenty years ago that they must needs destroy Old Square? Yet without protest it was destroyed; Old Square, which one would have expected the citizens to cherish as an ancestral relic; with its finely-conceived and solidly-built houses, carrying the mind back to the age of Walpole and Marlborough; with its memories of Johnson; with its still earlier memories of that lost mediæval priory, on the site of which the Square was built, whose confiscated revenues became part of the noble foundation of the Grammar School. When such things are in question it is idle to talk of necessity.

The merit of good proportion has seldom, even by hostile critics, been denied to the eighteenth-century houses, and it is a great merit. Architecture is, in fact, proportion. The builder who has not at the foundation of his art a canon of proportion, a *modus*, an *ordo*, is little better than a barbarian; caprice assumes the place of law; he is governed too much by fancy, which is not an architectonic power. Those builders of the eighteenth century exercised as much care about the proportions of their work as about the bricks or the flooring-boards that they used in it, and would have felt discredited by any glaring solecism, by clumsy architraves, by window-panes wider than their height, or cornices of too great projection for their depth. In an age when originality, often of very poor quality, is everywhere obtruded on the public eye, we owe a tribute of respect to men who had the self-control to keep their originality in reserve; who could acknowledge a rule; who could feel a solicitude for ideal proportion not unworthy of Gibbs, or Chambers, or any of the academic purists of the day. The result is seen in the sustained excellence, the ease, the just emphasis of their work. There have been those who have contemned eighteenth-

CANNON STREET, BIRMINGHAM.

DOORWAY IN OLD-MEETING STREET, BIRMINGHAM.

century building as remarkable only for an insipid propriety. Do we need to be reminded that building may be insipid *without* propriety; or that even a too rigid law may be better than a barbarous independence?

Another complaint is sometimes heard of these eighteenth-century houses, of their sameness, their monotony. The reproach is not, on the whole, well deserved. It is true that when several houses were built simultaneously, and formed as it were one great palace-like structure, the design was uniform. It is true also that this principle, itself a just one, was sometimes carried to the point of absurdity. What should be the limits of repetition, of variation, in town buildings is a question to which no very precise answer can be given. Not many years ago the whole of Temple Row, facing towards the south and east sides of St. Philip's Church, was occupied by buildings of a design similar to the fragment shown in the illustration, and here the effect was unquestionably fine. But, all exceptions being made, I am impressed rather with the amount of variety one finds in so many houses of the same type than with their general resemblance. It is seldom that a design is exactly repeated in two entirely separate buildings; the variations are not, indeed, as a rule very obvious or striking, but enough to be characteristic. In truth, is not this complaint of monotony partly due to duller perceptions; to a modern grossness; to a jaded palate, responsive only to the strongest stimulants? Let us respectfully admire, if we cannot imitate, the taste that could be satisfied with distinctions so little palpable, so little insisting. Shall we ever regain that economy of design, that sensibility to minute differences, that relish for *finesse?*

MOOR STREET, BIRMINGHAM.

It may be useful to mark very briefly the salient characteristics of eighteenth-century building in Birmingham. The local clay does not readily make bricks suitable for cutting, consequently the rubbed and gauged quoins, pilasters, and cornices, which form so marked a feature of contemporary London building, are not found in Birmingham, where the gauged work was confined to arches, and to the radiated lintels of windows. Stone

was used for all details of ornament, sparingly, or more liberally, as occasion served. Stucco sometimes took the place of stone, an ignoble substitution. Both appear to have been painted from the first, for even in the eighteenth century Birmingham was a smoky place, and the inhabitants had not then become quite indifferent to the appearance of cleanness. A favourite string-course, shown in some of the illustrations, consisted of a band, or fascia, delicately moulded in the manner of Italian architraves, and mitred across the keystones of the radiated lintels. The keystones were frequently accentuated by panels, flutings, rustic work, or emblematic devices. Window frames were sometimes level with the outer face of the wall, sometimes recessed in reveals; and stone sills were in common use, the ends often supported on miniature corbels, as in the house at the corner of Newhall Street and Edmund Street. Doorways, as usual in the eighteenth century, exhibited considerable variety, and often a great elaboration of classic detail. The high roof with dormer windows, rising from a massive cornice, was by no means infrequent, as in the houses of Old Square, where in some instances the full Ionic entablature was displayed. But the parapet appears to have been generally preferred to the open eaves, a high parapet enclosing and almost concealing the tiled roofs. Is there not in town buildings, in high buildings especially, good reason for the preference, when the dangers of an unprotected roof are considered, the falling tiles, the avalanches of snow, the difficulty of repairs?

We are to remember that these town houses and shops were built to live in and to trade in, and not by way of advertisement. It may be admitted that the exteriors were sometimes too prosaic, too puritan; but certainly no elegance of design, no attractive detail, was spared in the interiors. If the originality of the eighteenth-century builders needs any vindication, no better can be found than the variety and grace of their interior architecture; and if the student will attentively examine the doorways, the mantelpieces, the ceilings, the staircases, in different examples, he will be convinced that inventive force was by no means wanting to our forefathers. Indeed, a study of these eighteenth-century houses may be confidently recommended to the young architect, in whatever town he may find them, for within their own limitations they reach a singular excellence. The student may wisely spare an occasional hour from the architecture of foreign peoples and of distant ages for this, the last, or nearly the last, of our native schools of building.

Is it possible, one may ask in conclusion, to interest town councils and other public authorities in these relics and memorials of the past? Can nothing be done to preserve some of them? Is their destruction always inevitable? It seems to me that many of them might, with slight alteration and inexpensive repairs, be made extremely serviceable. Local antiquities, for example, might find an appropriate home in one; a photographic survey in another; while a third might contain a choice collection of paintings. All such things would be shown to better advantage, and more pleasantly be studied, in the elegantly-proportioned rooms of a fine eighteenth-century house, than they can be when thrown promiscuously together in a bleak, warehouse-like art gallery.

J. L. Ball.

Here and There.

The Decoration of the House of Lords—Burne-Jones Tapestries at Birmingham—The Fate of Clifford's Inn—Painter-Architects: Raphael.

THE evidence given before the Select Committee of the House of Lords appointed last July to inquire and report with respect to the unfinished condition of the rooms and their approaches in the Palace of Westminster appropriated to the service of the House of Lords, was published in the last days of January. The following peers were selected for the committee: The Marquis of Cholmondeley, Earls Carlisle, Lytton, Plymouth, Liverpool, and Brownlow, Lords Stanmore and Denman; Lord Stanmore was elected chairman. The following witnesses were examined: Sir E. J. Poynter, P.R.A., Mr. Holman Hunt, O.M., Sir W. B. Richmond, R.A., Mr. E. A. Abbey, R.A., Mr. Herbert Draper, Mr. T. G. Jackson, R.A., Sir L. Alma-Tadema, O.M., R.A., Professor A. H. Church, Mr. Seymour Lucas, R.A., Professor Moira, Mr. J. D. Batten, Professor W. R. Lethaby, Mr. J. B. Westcott, M.V.O., Mr. J. S. Sargent, R.A., Capt. T. D. Butler, M.V.O., Mr. G. J. Frampton, R.A., Mr. Solomon J. Solomon, R.A., Mr. Sydney C. Cockerell, and Sir John Watney.

The first questions put to the majority of the witnesses were mainly directed to eliciting their opinion as to the most suitable form of decoration for certain wall spaces in the House of Lords; whether mosaic, paintings, tapestry, or "architectural treatment." The last-named term was

probably meant to indicate sculptured panels, arcading, panelling, &c. Subsequently the witnesses were requested to state how best, in their opinion, suitable designs could be obtained, whether by competition or direct commission. Considerable time, however, was taken up by discussions on the various methods of mural painting and their probable permanence and respective merits; and on these points Professor Church gave valuable information.

Paintings appeared to Sir E. J. Poynter the most suitable form of decoration in view of the panels left (obviously intended for paintings) by the architect, though he was apparently ignorant of the compulsion under which Barry provided these spaces; Mr. Holman Hunt, Sir W. B. Richmond, Mr. Herbert Draper, Mr. T. G. Jackson, and Sir L. Alma-Tadema, generally concurred in this opinion. Mr. Abbey, Mr. Sargent, and Mr. Solomon thought that each room should be considered separately; that some spaces would be best suited with painting, some with carving or sculpture, and so on. Professor Lethaby and Mr. Cockerell favoured tapestry. Sir L. Alma-Tadema favoured bronze or marble bas-reliefs for many parts.

Mr. T. G. Jackson thought there was, if anything, too much architecture about the building. "It seems to me that there has been a confusion of methods throughout the whole scheme of decoration. It struck me for instance, yesterday, how very much all the mural painting would be handicapped by the abundance of stained glass. I think the two methods of decoration by stained glass and by mural painting are very difficult to use together; the difference of colours by transmitted light is so very great as compared with the reflected light for mural paintings, that when they are used together, I think the mural painting, as being the higher branch of art of course, ought to be paramount, and I do not think it is fair to put it in conjunction with very brilliantly-coloured glass. The bright colours which come through painted glass fatally handicap the painter. Many of the rooms which I saw yesterday in going round seemed to me to be almost closed against mural painting for that reason." In further support of his opinion, Mr. Jackson stated:—"It seemed to me that the one thing I wanted in the building was blank wall; there was so much panelling and breaking up of surfaces that there was little repose upon which the eye could rest. Architectural panelling by itself, unless there is any particular meaning for it, is apt to be very uninteresting." Mr. Jackson advocated tapestry for Westminster Hall—"it seems to call for it more than anywhere else." He also favoured the cleaning of paint from stonework where possible, lightening of some rooms by whitening ceilings at present painted a "dingy sombre brown," and abandoning any idea of decorating parts of the structure where there is little or no light. He disliked marble statues against stone—"they are like oil and water, they contrast with each other, but they do not go well together." Bronze figures would be too dark; terra-cotta might be used.

The conclusions of Professor Church in regard to the most durable method of mural painting will be of interest to architects who contemplate this method of decoration for their buildings. Questioned by the chairman as to what his advice "would be to the committee or body whose duty it would be to provide for any pictures that were painted being first of all painted in such a manner as should not lead to their ultimate decay, and also as to any measures that would be necessary to ensure their continued preservation," Professor Church replied:—

I think I can give you in comparatively few words my matured opinion upon the subject after an experience of about twenty-six years, beginning with the Watts fresco in the great hall of Lincoln's Inn, which is the largest true fresco that has been painted, I believe, in this country, and which I tried to preserve twenty-six years ago. There are two points which have to be considered. First of all, the ground on which a painting is executed, whatever the medium employed may be. Into the atmosphere of London there are now poured every year about one million tons of oil of vitriol, which turns the carbonate of lime in the stone and the plaster on which the painting is executed into gypsum gradually, with an expansion of about 10 per cent. in volume. The chemical change is accompanied by a mechanical expansion which causes a disruption of the ground and is the main cause of the destruction of the paintings in whatever medium they are executed, and even of mosaics in some cases, upon a ground prepared with lime and sand. The lime is the point of weakness. If you had plaster of Paris to begin with then there is no action of the atmosphere and no destruction—it has already been altered, as it were, into the substance which the carbonate of lime or lime passes into. Therefore it seems very important as regards stone work, the ground on which the paintings or artistic works of any kind are painted or affixed, that we should not lose sight of the fact that the carbonate of lime or lime is not an ingredient which ought to enter into the grounds. I see this sulphuric acid destroying all the architecture in London, both old and new; and it seems to me that this sulphuric acid has an enormously dangerous action. Sir Lawrence Alma-Tadema just now was talking about tapestry for instance. That is a lovely material, though you may not have there expressed the direct thought of the artist. But tapestry becomes frightfully injured in the London atmosphere. It is a very absorbent material, and it absorbs sulphuric acid from the air. It takes up 10 per cent. of moisture, and it becomes sourer and sourer in the course of years, and the inevitable result is that, besides the injury to some of the colours and dyes, there is decay of the fibre—it becomes quite brittle. In fact, if you put your hand in a woollen curtain in a London house that has been up for two or three years you will notice there is a peculiar stickiness about it, and if you analyse that curtain you find sulphuric acid in a considerable quantity, and that destroys the fibre. Therefore, though I am sorry to express the opinion, I do

feel that unless tapestry were in some way protected from the sulphuric acid—water-proofed, or I may say, acid-proofed—I do not think it could be safely used in Westminster.

The professor affirmed that the spirit fresco process as utilised at the Royal Exchange was the best process. He thought wall spaces to which it was intended to apply fresco in some form should be treated with plaster of Paris instead of ordinary plaster, but this could not be done with true fresco. The witness's evidence tended to show that true fresco was a practically impossible one, which must decay more or less rapidly.

A fresco is of course a very delicate structure. The colour, the pigment, is held on by a film of carbonate of lime, and that is in the course of a few weeks turned into sulphate of lime, and has no longer binding power, and it begins to perish.

As true fresco is practically unobtainable, the objection to painting on canvas with spirit medium or anything of that kind was removed.

I feel strongly that the spirit fresco medium should be executed not on the wall itself but on canvas, and should be *marouflé* to the wall afterwards.

. . . . . .

I think it better to use plaster of Paris (for the wall) because then you run no risk of any attacks from the back. You protect the front by the white lead mixture put under the canvas when you fasten the finished picture to the plaster, but you cannot be sure of the back, and both moisture and corrosive gases get in at the back, unless you have slate as they have at the Royal Exchange. I am on the whole very much pleased with the course adopted there. The tilting forward of the slate ground an inch or two is a very good thing also, it prevents dust from lodging on the picture. It is not apparent to the eye; it is neutralised by the perspective effect.

Professor Church was then examined at some length on the pigments to be used; and technical details of the spirit fresco process.

The majority of the artists who had executed recent mural paintings in spirit fresco preferred to paint on canvas before affixing the latter to the wall. Sir W. B. Richmond, however, stated that he would not paint off the wall.

I do not think you ever can really get the environment, you cannot remember it, the conditions of light are extraordinarily subtle. As we all know, if you take a picture from your dining-room to the drawing-room, the alteration of light from south to west or the situation of windows alters the appearance of the picture.

He declined to paint at all unless it was on the wall: He would not object to paint on canvas fixed *in situ*. His painting at the Law Courts was on the wall and was painted in tempera, the tempera being the yolk of egg. He thought that the adoption of the canvas method has been from the love of ease.

Painting on a wall is tremendously hard work and you cannot dilly-dally with it. There is no particular luxury in it, excepting in the pleasure of the painting, and it is a great bore to be on a scaffold. It has arisen from the fact that men prefer painting in their studios to painting in a building, where they are exposed to many disagreeable conditions.

THE city of Birmingham is fortunate in having many public-spirited people within its boundaries. Some 250 subscribers have presented the City Art Gallery with three fine tapestries designed by the late Sir Edward Burne-Jones, and woven on the hand-looms of Messrs. Morris & Co., of Merton Abbey.

The subjects illustrated form a part of the series illustrating the Quest of San Grail—they show the Arming and Departure of the Knights, the failure of Sir Gawain and Sir Edwain, and the final scene before the Chapel of the Grail in the land of Sarras, where Galahad is permitted to gaze on the Holy Chalice, whilst his two companions, Bors and Percival, watch from a short distance, guarded by angels with spears.

These pictures, of which the largest measures over 20 ft. in length by over 8 ft. in height, like all the Merton Abbey tapestries, are examples of what is known as the high-warp or Haute-Lisse weaving, resembling the ancient Gobelin tapestry, and akin to it in finish and execution.

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THOSE people who believe that the "Law is a hass" will have some reason for their belief in contemplating the fate of Clifford's Inn. For years this inn was one of the quiet havens of the city, and most people imagined that it would be so for all time. Unfortunately some busybody discovered that the property was really in the nature of a trust, having as an object the improvement of legal education, and this raised the question—whether the letting out of the rooms in the buildings could be properly construed as carrying out the provisions of the trust deed.

The matter was brought into the High Court, and it was decided that as Clifford's Inn was being carried on it was not fulfilling the objects of the trust, and an order was made for the sale of the place, which took place some two or three years ago.

Mr. William Willett, the well-known builder, secured the place very cheaply for £100,000, which sum has since remained in the Treasury coffers, and will there apparently remain for evermore. So much for benefiting legal education.

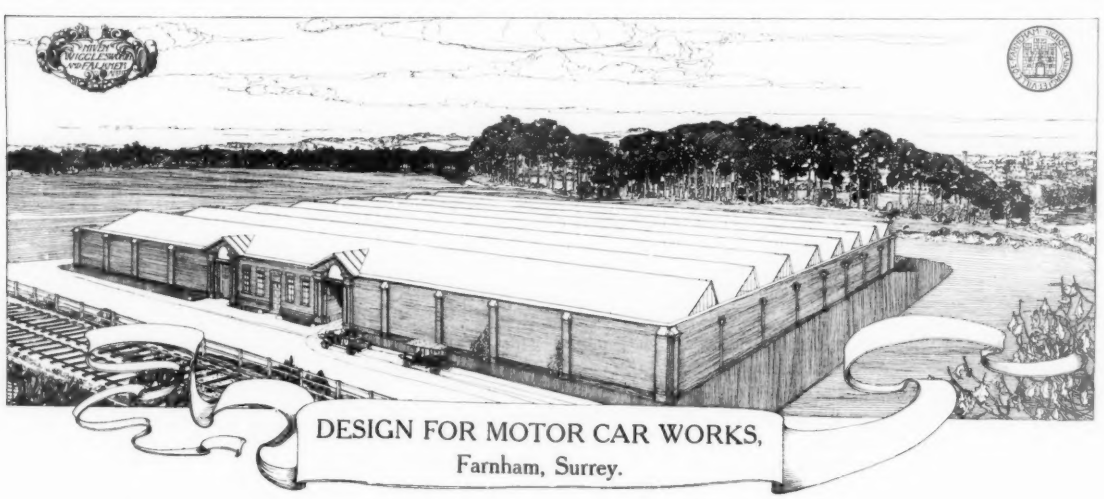
Mr. Willett is naturally bent on developing his property, and we understand that that part of the inn which is seen from the narrow passage in Fleet Street is to be demolished for the erection of an up-to-date restaurant; this doubtless will mean the demolition of the Old Hall, and with it will disappear much of the character of the inn.

IS it unprofessional to combine skill in one art with eminence in another—to be both a painter and an architect, or a goldsmith and a sculptor, or a man of letters and an artist? It was not, at any rate, thought so in the time of the Renaissance. Then the domain of art was undivided and single. Michel Angelo, the supreme example of many-sidedness, was painter, sculptor, poet, and architect; Leonardo, mathematician, engineer, and painter; Raphael, painter and architect. There were indeed few who excelled in one form of art who did not also achieve some degree of fame in another; and architects in particular made their first training in the studio, even if their introduction to design in building was not prompted by their success in painting. Of the first three superintendents of St. Peter's, Bramante, the creator and founder, was brought up a painter; Raphael was the most cherished painter of his age, Michel Angelo the greatest. Nor were these the only artists to join art to art; Peruzzi and Vignola among architects were educated as painters, and among painters Giulio Romano was also an architect. Truly both arts owed then much to each other, and more to their common impulse, the love of antiquity.

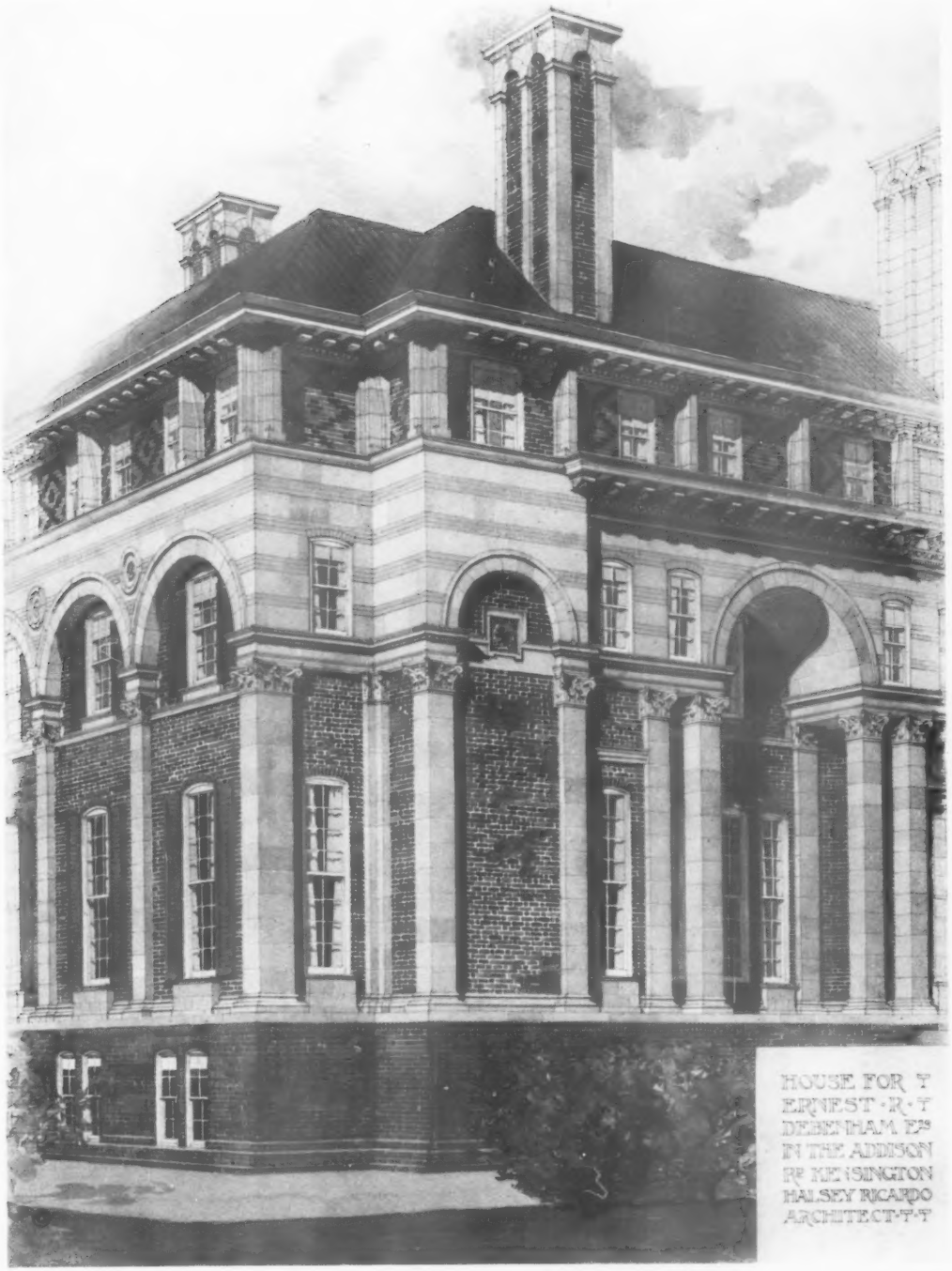
Of Raphael as an architect, however, there is not so much to be said as of Raphael as a painter. Few of the buildings erected from his designs have survived the march of time. St. Peter's, put into his hands after the death of Bramante, proved a trial and a source of worry and trouble beyond endurance. The plans he made for the Villa Madama, which was intended to be the masterpiece of Medician patronage, were never completed, and the building as it stands to-day, if his, is little better than a beautiful ruin. Palaces raised by him in Rome have been pulled down, and all that remains of his authentic craftsmanship are the Chigi Stables and the Pandolfini Palace at Florence.

Trained as an architect by Bramante, Raphael continued the tradition of the master. Like Bramante he studied rhythm and proportion in architecture, but it was difficult for him at first to free himself from the too predominant instinct which was in him of a painter. A very good example of a painter's work translated into stone is the Acquila Palace, now pulled down and only remembered through old prints. The front, with its exaggerated pillars, windows, and cornices, has the appearance of a painted scroll; but Raphael's later buildings show greater restraint and a better feeling for his medium. The Pandolfini Palace in not only imposing, but has a lightness and grace rare in the age of the San Gallos, and only excelled perhaps by Raphael's pupil Giulio Romano. The same remark applies to the Chigi Stables, and there can be little doubt that had the Villa Madama been completed—putting aside the question whether it was Raphael's own work or not—it would have been a most beautiful precursor of the country villas which were erected by Raphael's successors and have made Italian architecture famous. The same comparison holds good between Raphael and Michel Angelo as architects as between them as painters. The one had greater grace and a purer inventiveness, and the other far greater force and power. Yet in architecture, save at St. Peter's and the Farnese Palace, Michel Angelo does not bear an altogether honoured name.

We have said nothing of Raphael's work at St. Peter's, because it resulted in failure. The difficulties bequeathed by Bramante's faulty system of construction were over great for a man made an architect because he was a famous painter. Raphael might read Vitruvius and consult the San Gallos, but it was not possible for him to become a builder, especially of so vast an undertaking, in the space of a day. He became in fact so disheartened by the nature of the task that he proposed for structural reasons to alter Bramante's plan and substitute a Latin cross for the Greek cross originally designed. San Gallo averted his design; but when we remember that at the time he was meeting with endless difficulties in the erection of St. Peter's he was also painting the Vatican Loggie, decorating houses for some rich men, building houses for others, it is not improbable that the work at St. Peter's was a largely contributing cause to his early death. Had he lived, there is good reason for supposing that he would have proved an architect of the very first order.



DESIGN FOR MOTOR CAR WORKS,
Farnham, Surrey.



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